

# HIT PARADER

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## Motley Cruie

*A Dash Of  
Flash*

IRON  
MAIDEN

BON JOVI

CINDERELLA

METALLICA

LED ZEPPELIN

AEROSMITH

EUROPE

KISS

Vince Neil

POISON  
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OZZY OSBOURNE  
YNGWIE MALMSTEEN  
RECKLESS • GREAT WHITE

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**T N T** CONTEST PRESENTED BY  
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Details Inside







Photo by Neil Zlozower.

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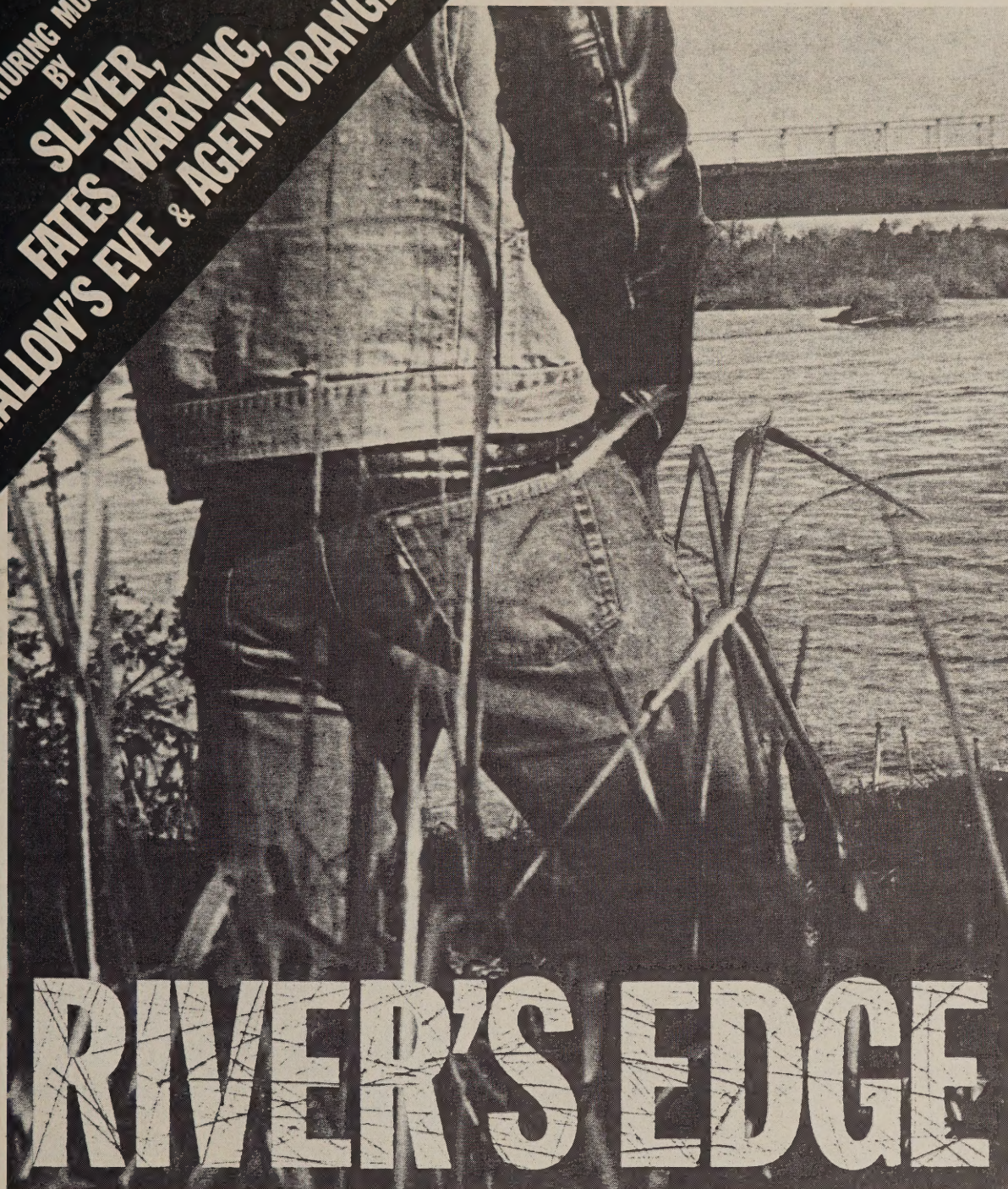
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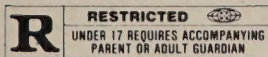
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Ross Marino

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**MOTLEY CRUE**  
*A Dash Of Flash*

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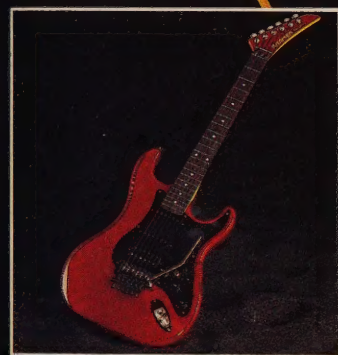
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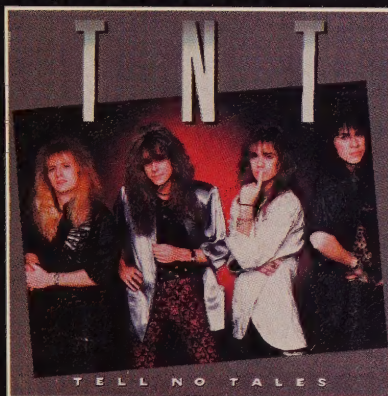


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# PAUL GILBERT



**P**aul Gilbert and his band, Racer X, play "Heavy Metal with scary guitar" to quote Paul. Their first Shrapnel album—"Street Lethal", showcased him as a player of uncommon power and facility. An upcoming 2nd release threatens to throw away the rulebook of Rock guitar. Few players have dared cross the line into the realm of "over the top" guitar the way Paul Gilbert and Racer X have. Beyond all this, some interesting facts about Paul—

- Began teaching at G.I.T. when he was eighteen
  - Appeared in Mike Varney's Spotlight column at age fifteen
  - Played on two tracks on Jeff Berlin's new "Pump It" album
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# INFORMATION CENTER

We here at the **Hit Parader** offices just got a phone call from a certain Mr. Nikki Sixx who seemed more than a bit peeved about us referring to him as a "yuppie" a few issues back. "Hey man, I'm as raunchy as ever," Nikki said. "I'll never be a yuppie. I know you were joking but now my manager is laughing at me." By the way Nikki, in your case, yuppie stands for "young urban pervert."

\*\*\*\*\*

Hey, here's a hot one for ya! It now looks certain that Kiss' Paul Stanley will be producing Poison's second album. The Kisster admires the musical punch and on-stage energy of Bret Michaels and crew, and the boys from LA think Paul is just the best thing going. "Man, can you imagine *us* working with *him*," beautiful Bret blurted. "He's an idol to us — a real rock god — if he can't get the best out of us no one can." By the way, Stanley recently hooked up with Poison onstage in Dallas for a hotter than hell version of the Kiss classic *Strutter*.

\*\*\*\*\*

Speaking of Kiss, it now looks like the boys will be finished recording their new LP no later than June 15th. However, it's up to their record label to decide exactly when the album will be released. "We'd like to have it out by August," bassist Gene Simmons said. "That would make the most sense for touring purposes." At the moment it appears Kiss will be hitting the tour trail by late summer and will stay out there for at least five months.

\*\*\*\*\*

Whitesnake's David Coverdale wants everyone out there to know that his recent year-long bout with sinus problems had nothing to do with drugs. "I don't do any of that stuff anymore," Coverdale explained. "When I was a young and impressionable child perhaps I did become a bit foolish, but thankfully I wisened up a long time ago. My recent problems were unfortunate but they certainly had nothing to do with drugs."

\*\*\*\*\*

Metallica has returned to the recording studio to begin work on their eagerly anticipated follow up to **Master Of Puppets**. The boys promise the new album will follow in their noble power metal tradition but will feature some new slants thanks to the songwriting contributions of new bassist, Jason Newsted. "Jason's coming up with some real interesting things," drummer Lars Ulrich explained. "We'll have to see how much of his stuff we end up using — but it's all real cool."

\*\*\*\*\*

## TIDBITS AND ASIDES

Is Judas Priest trying to settle some of their legal problems out of court? ... Has PolyGram Records given Def Leppard an ultimatum in regard to procuring the master tapes for their new album? ... Is Ozzy Osbourne recording two albums simultaneously so that his next tour will last for a year? ... Has Stryper been offered the opening slot on Motley Crue's new tour, making it a true heaven and hell package? □

Jacki Sallow





# Reckless *Band On The Run*



Reckless: "We've been lucky because a lot of important people have taken an interest in us."

## A Little "Sisterly" Advice Yields Big Results For Rookie Rockers.

by Andy Secher

The world of rock and roll is like a giant department store, with items of all sizes, shapes and colors vying for interest. On one side may be a plethora of glam rockers whose stock-in-trade is outlandish clothes and hairstyles out of a Mad Max movie. On the other side may be groups who rely little on image to promote their power metal sound. A young band like Reckless has the dilemma of finding the proper way of marketing their rock and roll product to make it attractive to their prospective fans. Should they glam it up, or should they let the music do the talking? For band members Gary Kriss (bass), Bob Gam (guitar), B. Smith (drum), Chris Cintron (vocals), the decision has taken care of itself.

"We're not comfortable getting really dressed up for the stage," Kriss said. "We want to look good, but we know it's the music that first made people aware of the band, and it's the music that'll make us successful. There are some incredible instrumentalists in the group, so we know we don't have to make up for any musical deficiencies by looking outrageous. We've been lucky because we've met up with a lot of important people who've taken an interest in Reckless, but musically we can hold our own."

Luck certainly has played a major role in Reckless' emergence on the rock and roll scene. Formed two years ago by New York natives Kriss and Cintron, Reckless was born when the pair got together to work on some material and plan a band "that could take us to the top." Somehow a demo tape they made landed on the desk of Phil Carson, a vice president at Atlantic Records, who was immediately impressed by their hard rocking style. At the same time, a friend of the pair's slipped a tape to Twisted Sister's Jay Jay French, who was equally turned on. As it happens, Carson

had signed Twisted Sister to Atlantic a number of years before, and during a phone conversation between French and Carson, the name of Reckless came up.

"It's amazing how the pieces came together for us," Cintron explained. "Out of the blue one night I got a call from Jay Jay telling me he really liked what we were doing. That was pretty amazing. Then Mark 'The Animal' Mendoza from Twisted got involved with us, and he recommended that we hook up with these two guys in Florida that he knew. They turned out to be Gam and Smith. We went down to Florida without even knowing who these guys really were, but we felt it was the thing to do — and we were right."

Upon arriving in Florida the two New Yorkers instantly hit it off with their southern brethren. What followed were six weeks of strenuous rehearsals before the band played their first showcase gig in Margate, Florida, before an audience that included Carson and Mendoza.

"Phil kept telling us we shouldn't be rushing things so much before we played the gig," Kriss said. "But we told him we just had a reckless attitude and that we went with what we felt was right. We knew we were ready, and after he saw us perform he knew it too. He was really impressed, and he told us he wanted Mendoza and Jay Jay to produce our demo. Hey, that sure sounded good to us."

With the Sisters twisting the knobs, the band's debut disc gradually came together. As shown on tracks like *Nitty Gritty* and *Deadly Game*, Reckless display an innate rock and roll sensibility that mark them as a band to watch for in the months ahead. "There's something going on with this record that's hard to describe," Cintron stated. "People who hear our music just have a strong positive reaction to it. Nobody seems to be able to put their finger on it. I guess it's just the magic of rock and roll." □



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# Out to LUNCH

by Jodi Beth Summers

Every month *Hit Parader* goes out to lunch with your favorite rock stars to see if food really does make the man. This month's lunch muncher is that faster-than-light axe slinger, Yngwie Malmsteen.

Guitarist extraordinaire Yngwie Malmsteen is relaxing in his dressing room after another rigorous performance. He takes a long slow draw on his beer, closes his eyes and leans back so that his director's chair teeters perilously on its hind legs. He is obviously collecting his thoughts. Yngwie brings the chair down and stares intensely. He is angry and he is going to let *Out To Lunch* know it.

"I've got a problem," he reveals somberly. "The press has given a lot of people the impression that I think I'm some kind of guitar god, or something fucking ridiculous like that. This is completely wrong. I've never thought that way. It's more that I was always working very hard and I didn't really want to compromise. I never thought I had any special ability or talent; it's just that I was determined to play guitar. Anybody who's determined can probably do anything they want."

Noble words from the mouth of this 23-year-old sage, who is leaning so far back in his chair that the buttons on his shirt are pulling — a lot. Yes, Yngwie is known to be cocky and arrogant, but as his musical efforts, like *Trilogy* and *Rising Force*, demonstrate, he does have a way with the guitar. Still, if you're as brilliant on your instrument as Yngwie, what's the point in raving about yourself? It should be obvious in your work. I mean, have you ever heard Edward Van Halen or Jeff Beck come out and say, "Yeah, I know I'm a fabulous guitar virtuoso"? Of course not, so why would Yngwie?

"You know, I never compare myself to anybody," he defends. "I have a lot of respect for all of the other guitarists — like Edward Van Halen. To me, music is not competitive like a sport; everybody does their own thing."

Yngwie is passionate about the point he is making. He stares intently, stressing his words. "I want to start alienating myself more from guitar players rather than comparing myself to them. I don't listen to other musicians and I don't really give a shit about what everybody else is doing."

"I am a victim of what everybody's saying about me. For instance, it's because of what's been written about me that Edward Van Halen has problems relating to me. Because of the press he thinks I'm out to threaten him, which is totally ridiculous. He is what he is and nothing can change that. And anyway, I don't have that sort of attitude."

# Yngwie Malmsteen

Yngwie chugs on his beer. There are little beads of sweat forming on his forehead. He looks as though he might one day be a candidate for high blood pressure.

"You know, it's useless to compare yourself to other people. I've heard about guitar players who play like me but are supposedly better than me. Big deal. It's like, instead of creating a painting, they buy this fucking kit with numbers and they just fill in the colors. It's not their thing,

even though they can do it just as well.

"If you make a statement and you've got something that's yours, then nobody can take it away from you. That's why I'm not really bothered about comparisons and why everybody else shouldn't be bothered either. And that's why Edward Van Halen shouldn't get upset about it..." Yngwie's eyes glisten, but with mischief now, not seriousness, "...even though I know he is." □

Glen La Ferman



Yngwie Malmsteen: "I've got a problem."



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# IRON MAIDEN

## Pedal To The Metal



ROSS HALEPIN / PHOTOFEATURES, INT.

Iron Maiden (left to right): Steve Harris, Bruce Dickinson, Nicko McBrain, Dave Murray, Adrian Smith.

## The Metal Machine Cranks In High Gear As World Tour Rumbles On.

by **Adrianne Stone**

When Iron Maiden emerged on the American music scene in 1980 with their self-titled debut LP, it was mostly as a cult band. The U.S. was still recovering from disco and new wave, and the term "heavy metal" had just begun to rise from its near-grave status.

Maiden's machine gun, speed bass runs, coupled with soaring, equally fast-paced vocals, was a refreshing alternative to radio pap and made even established hard rock bands seem plodding and slow in comparison. A new generation of metal

fans swiftly responded to the call to arms, claiming the leather and studs image of their newfound heroes as their uniform and embracing their exciting sound as their battle call.

Now, six gold and platinum albums later, with several world tours under their collective studded belts, guitarists Dave Murray and Adrian Smith, bassist Steve Harris, drummer Nicko McBrain and singer Bruce Dickinson have earned the title of Superband. Their shows, once bare-staged presentations, have developed into extravaganzas featuring everything from light shows, to floating space capsules, to behemoth versions of their mascot, Eddie.

"It's the biggest production we've ever brought out," exclaims Dave as he relaxes in a plush Capitol Records office, his Mediterranean-blue eyes widening with pleasure. "I mean," he continues in his London accent, "it's a bit like **Star Trek**. 'Go beyond boundaries never thought possible.' In fact, what we've done is incorporate a lot of the artwork from **Somewhere In Time** with the themes of what we'd done up to now." Which explains why the first backdrop audiences see as the British blasters appear onstage features pyramids from the **Powerslave** Egyptain theme and visions of Tokyo's Ginza area from their mini-LP **Maiden Japan** and their **Live After Death**



double-live package.

"We even borrowed from **Bladerunner**", Dave says, referring to the futuristic action film of several years ago. In fact, to emphasize their space-age concept, this entire lot of beer lovers went on location to pose for recent press photos.

"We had an afternoon off, so we drove out to the Mojave Desert and posed inside a crater of a volcano. We spent a whole day there, shooting photos with these vehicles from **Bladerunner** and **Mad Max: Beyond Thunderdome**".

But, did these motor machines actually work? "Yeah!" Dave grins, exhaling smoke from his Silk Cut cigarette. "It cost a fortune to rent 'em, but it was fun riding around in 'em!" But the real fun Dave maintains is in the band's onstage exploits.

"The closer we are to the audience, the better. We even have these catwalks at the front of the stage so we can actually get out into the crowd. We get off on the feedback and response from being down there." Never ones to rest on their laurels, the band view their position as rock heavyweights as nothing more than getting paid for doing what they love the most.

"We never really feel like we've made it," Dave explains. "There's always something more to go for each year. We're always motivated; even if it's just by

the sheer enjoyment of playing. There's a certain chemistry among us." Indeed, even during their well-earned six-month break last year, the lads couldn't resist getting together for several club appearances at local watering holes in London.

"After a couple of weeks of idly sitting around at home with my family," complained Nicko recently, "I was starting to go crazy. I had to bang on my drums or I was going to lose my mind." The solution came about when he and Adrian got together for some impromptu jam sessions with a few musician buddies. One

## "I had to bang on my drums or lose my mind."

thing led to another and before you could say, "It's okay, I'm with the band," they found themselves billed at neighborhood venues as "The Entire Population of Hackney." An odd name, but then, Iron Maiden is not your average rock band. With most of them happily married and Nicko and Steve proud daddies, they hardly fit the image of the "irresponsible, loud 'n' nasty rockstars."

At any rate, their half-year vacation gave them a chance to even out their aggressions and work on new material in a relaxed manner.

"When we got back together after six months, there was all this electric energy going. It was wonderful," remembers Dave as he peers through his blond tresses. "This show is the best we've had," he boasts. "There's a lot more theatrics and dynamics in the set. Plus, Adrian and I have complete freedom in what we play each night. I think of our solo during *Rime Of The Ancient Mariner* as the end of part one of the show. As soon as we finish that it's on to part two, where we start all over again."

Iron Maiden have come so far over the past seven years, one would think they'd forget their humble beginnings — slogging it out in seedy clubs every night and arriving at their jobs the next day bleary-eyed from lack of sleep. Yet they still remain very down to earth about their trip to stellar status.

"When I look out at the kids, it reminds me of the beginning when all this was just a dream. I'd go see a band and wish it was me onstage. I'd even go up front and headbang. I still go to clubs because I'm first and foremost a big fan of music. Except now," he adds, grinning contentedly, "the club bands play Iron Maiden tunes. That's more satisfying than any platinum records we've got." □

## BON JOVI IGNITES WITH GHS STRINGS

Photo by  
Ross Marino

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# CAUGHT in the act

# Cinderella

by Paul Hunter

The members of Cinderella circled curiously around the large, outdoor swimming pool, unsure of how to react to the bevy of buxom beauties who were following their every move. The time was August 1986, the place Hampton, Virginia, the first date on the band's world tour.

Now some eight months later, the scene was radically different. The boys in the band — vocalist Tom Keifer, bassist Eric Brittingham, drummer Fred Coury and guitarist Jeff LaBar — were relaxing in their pre-concert dressing room casually conversing with an array of record company execs, invited guests and the ever-present spandex-clad ladies in waiting. No doubt about it, months on the tour trail had turned these rather shy boys from Philadelphia into true veterans of the road.

"There was a lot to learn," Keifer explained with a sly grin. "We thought we knew all the answers when we went on the road with David Lee Roth last year, but looking back, I guess we didn't. We picked up things real quick, though, that's always been one of our specialties. We learned how to handle the press, the fans and the groupies. We learned we don't have to chase anyone and they shouldn't chase us. If you let it, everything on the road just sort of naturally falls into place."

Things have certainly fallen into place for Cinderella during their meteoric rise to the top of the rock world. It's taken them less than a year to go from playing the Philly club circuit to opening shows in the biggest arenas in the world for the likes of Roth and Bon Jovi. Still, for all their success, Cinderella have maintained the same down-to-earth attitude that first brought them acclaim. According to Keifer, living on the road can distort one's sense of reality — if one lets it.

"It's a strange world when you're on tour," he said. "Obviously you don't get the chance to relax very much, and you're always on the move. But that's fine with us; we've loved every minute of it. Our schedule is pretty hectic. We

usually spend most of our time travelling or doing record store or radio promotions. We haven't really had the chance to slow down and meet that many of the fans this time. Hopefully we'll be able to do that in the future. With the kind of support they've given us, we really want to thank each of 'em."

The band's legion of supporters have been making themselves heard at every stop on the group's 120-date tour. While most of the fans admittedly paid to see the headliner, Cinderella's infectious brand of pop/metal was an immediate success wherever they

played. Opening their show with a spirited rendition of their recent hit, *Shake Me*, the group tore through their 40-minute set, presenting a healthy dose of selections from their platinum **Night Songs** LP.

With Keifer's scarf-waving, perpetual-motion theatrics and the behind-the-back guitar flips of Brittingham and LaBar, Cinderella's stage show was as entertaining to watch as it was to hear. Sure, they sound and look a lot like Aerosmith, but even the band's detractors have to admit that Cinderella bring more than their fair share of charisma to the concert stage.

"We love '70s rock," Keifer admitted as he relaxed briefly after the show. "That kind of music was really put down while it was happening. It's never really been given the proper respect, but it's had lasting power and made a big impression on a lot of bands. We've heard people compare us to Aerosmith and that's cool. They're a great band, but we think Cinderella's pretty special too. People have just begun to see what we're capable of doing. It's just the tip of the iceberg. Wait 'til you check out some of the other tricks we've got up our sleeves." □



LaBar, Keifer and Brittingham in action: "We've learned how to handle the press, the fans and the groupies."



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18 HIT PARADER

# MAIL

Why is everybody in such an uproar because Def Leppard hasn't had an album out in four years? Give these guys a break! For God's sake, Rick Allen lost his left arm. How would you feel if you had a band and your drummer lost his arm? You stupid dinks would probably get another drummer because you don't understand what the word friendship means.

Lost In Def Leppard Land  
Black Canyon City, AZ

The journalism in your magazine sucks! If you can't write something decent, then your hand should be chopped off by some weird rock star. The pictures you print are real cool, but I hate girls who are old enough to be my big sister dressing up like hookers in *Hit Parader*. And I couldn't care less about who is screwing who. If you have the guts to print this, then you deserve a grand trophy with the middle finger stuck high in the air.

Buffy M.

I'm pissed off about Judas Priest getting sued for those two kids who shot themselves after listening to their music. You gotta have real problems to kill yourself. Priest is a great band. They worked 15 years to get the recognition they are getting today, which is a lot more than Bon Jovi's worked. Now there's a sad band for you.

Glen Guzzin  
Florham Park, NJ

I'm worried by the banning of some magazines and books and the labeling of records. Society is looking for a scapegoat to its problems, so they're blaming our music. Songs are no more violent than many homes. And they're no more sexually explicit than many conversations. When the music is gone, are nursery rhymes next?

Kris Baker  
What Cheer, IA

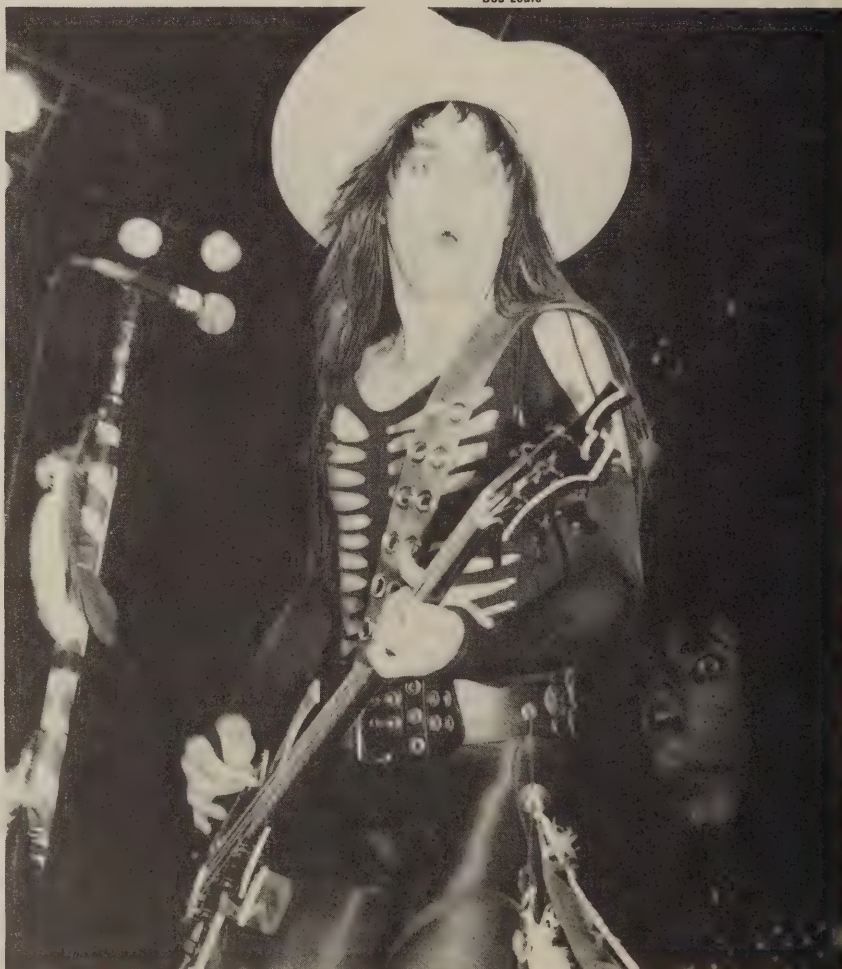
Please, no more Cinderella! Talk about egotism! Their songs are so moronically boring and rehashed, it's pitiful. Will this dyed hair, stupid clothes and makeup ever end?! Spare me!

D.R.  
Oshkosh, WI

When Blackie Lawless moved from bass to guitar, his brains and talent moved from his skull to the seat of his pants!

Tyr Garber  
South Florida

Bob Leafe



**Blackie Lawless:** Have his brains and talent moved south?



Here's a list of the ten dumbest haircuts in rock: 1) Stephen Percy — Ratt, 2) Sammy Hagar — Van Halen, 3) Geoff Tate — Queensryche, 4) Alex Lifeson — Rush, 5) Kelly Keagy — Night Ranger, 6) Everyone in the "new" Judas Priest, 7) The hairy ape in Krokus, 8) Chris Slade and Tony Franklin of The Firm, 9) The goofy guy in Autograph, 10) Anyone in Saxon.

Jim Hayward  
Hollywood, FL

Ross Halfin / photofeatures



**Ratt's Stephen "Never Miss A Party" Percy: The dumbest hair in rock?**

I'm really pissed off about the way Queensryche changed their image. I will never pay to see them in concert. They look like a bunch of faggots. I love their music, but the way they conformed to a teen audience look makes me sick.

Roxanne  
Strongsville, OH

When I was a Def Leppard fan, everyone made fun of me. But now that I've started listening to Ratt, no one has made fun of me. At Monroe Junior High you like two groups — Bon Jovi and Ratt. If you don't like them, you're in deep trouble.

Mandy Michelle Varhaug  
Monroe, WA



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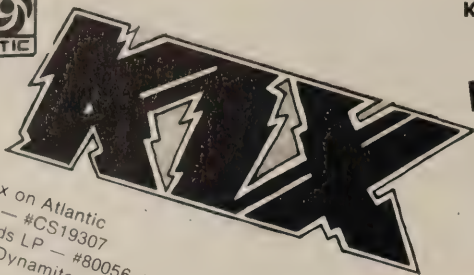
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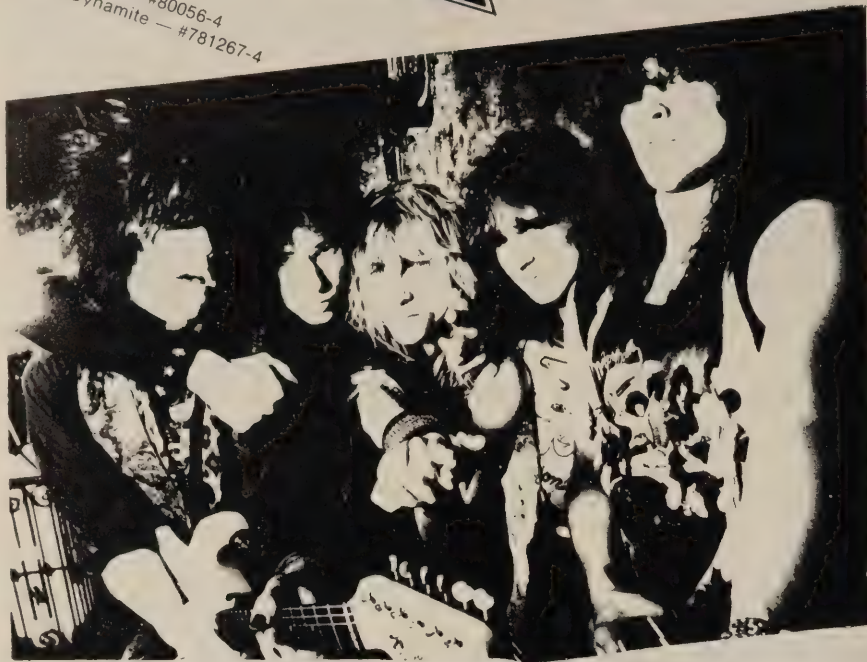
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I'm listening to Bon Jovi on the radio and would like to know why he's even in **Hit Parader**. Bon Jovi isn't heavy metal! I thought your magazine was for metalists. You disappoint me, **Hit Parader**.

Speed Metal Madman  
Topsham, ME

Where does Stryper get off singing about Jesus? In my faith, we have respect for Jesus! Personally, I think He wouldn't approve of a band who calls themselves Stryper and look like women singing in His behalf. If you want to sing about Jesus, you should go to church.

The Rebel Master  
Alpine, UT

Iron Maiden's shows are the most boring concerts I've ever seen. They need to have large monsters come onstage to get the audience excited. They're just hiding how bad their music is.

S.R.  
White Plains, NY

I don't like Metallica. They must be in their late twenties and they still skateboard. They play thrash music. And I don't like thrash music. They should listen to great bands like Ratt, Bon Jovi and Cinderella.

Mike Scherquis  
Whitestone, NY

Metal Church rules. These Seattle-based metal masters are the greatest. But despite their major label contract and two LPs, there still aren't enough pictures and articles on them.

Luke Tsuchiya  
Tokyo, Japan

Few people complain about Iron Maiden. That just goes to show you that these five Brits are the Gods!! They're probably just about everyone's favorite band.

A True Maidenette!  
Ronnie G.  
Honolulu, HI

Speed metal is a bunch of shit. When my brother got his Slayer album, I read the lyrics and just about threw up! I get real pissed when people say good bands like Motley Crue, Ratt, Kiss, etc. are devil worshippers. When I look at the lyrics from speed metal albums, I can see you don't have to play the album backwards to get satanic messages. You can hear them perfectly frontwards.

Motley Crue's #1  
Carson City, NV

Paul Stanley is such a wuss. He asked Vinnie Vincent to be in his band and then he had to go and be a jerk about it. Where does he get off telling Vinnie to take a back seat? Well, screw you, Paul. Vinnie's back and he's kickin' ass!

Metal Mainer Maniac  
Topsham, ME

What is the deal with Edward Van Halen's pajama pants? If you ask me, I think he looks like a little twerp.

Lulu Tufts  
Portland, OR





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# KISS

Grace  
Under  
pressure



Kiss (l. to r.): Bruce Kulick, Paul Stanley, Gene Simmons, Eric Carr.

## *Paul Stanley Is Grilled About The Past, Present And Future.*

by Andy Secher

It's been a while since we've heard from Kiss. In fact, it's been well over 18 months since the legendary New York rockers last graced us with their vinyl exploits. Considering that Kiss has followed a yearly album release schedule for the past 15 years, the band's lengthy absence from the rock wars has caused concern among their ever-loyal army of supporters. But fear not Kissaholics, a new disc is on the way — chock full of some of the band's best tracks ever. Recently we hooked up with Kiss main man Paul Stanley to discuss the band — past, present and future.

**Hit Parader:** Paul, as you look back on the band's career, is there one thing you wish you could go back and change?

**Paul Stanley:** No, and I'll tell you why. You really don't learn from things that have gone right, you learn primarily through your mistakes. Everything we've done in this group has led to something bigger and better. If I were to change something, it would throw everything out of line. Obviously we haven't made too many mistakes in our career, because we're still around, but the few we have made we've learned to live with and profit from.

**HP:** How has Kiss managed to stay contemporary for so long?

**PS:** We never made a conscious effort to change, but we do react to what we see around us. Obviously the rock scene is very different



now than it was when we started out, but we are as vital today as we were back then. We're very proud of that. We add new elements to the band all the time, but there is always a quality about Kiss that stays the same. You can look at our new home video and see us onstage in 1976, or watch us today, and that same special quality is there. We're just a very cool band.

**HP:** You've gone through many personnel changes in recent years. You must be glad you've apparently hit on a permanent lineup with the addition of Bruce Kulick.

**PS:** Sure. I can't say enough good things about the band right now. Bruce is simply the best guitarist we've ever had. I know some of our long time fans will take offense at that, but it's the truth. In fact, I heard a rumor the other day that the original Kiss lineup was planning to get back together and tour with the makeup on. First I laughed, then I said to myself, "Why would we want to do that?" We're very happy with everything about the band at the moment.

**HP:** You mention rumors. What's the most interesting rumor you've ever heard about Kiss?

**PS:** I've always liked rumors. I figure that being in this business and being successful makes me a great target. Hey, if you're in this business and don't like the rumors, become a monk. It's hard to name the most outrageous rumor I've heard about us. I've heard that I was supposed to be dead and that somebody was replacing me under the makeup. That was a good one. There was also this kid the other day who came up to me and started asking when we were going to release a certain song. I told him I had never even heard of the song. He thought I was lying to him. But that's the way it goes — the kids know more about us than we do sometimes.

**HP:** What can you tell us about the new LP?

**PS:** It's going to be the best record yet. We're working with Ron Nevison as our producer and that's made a big difference in the way the record sounds. We haven't worked with a producer for a long, long time and it is nice to have an extra pair of critical ears there. Ron is a great producer and his results speak for themselves. He pushes you to give 100 percent effort, and that's what we want.

**HP:** What made you decide to use a producer this time?

**PS:** I ran into Ron in London a few months back, and we just started discussing things, like him working with us. I've known him a long time — we even talked back in 1978 about him producing my solo album. With the combination of Ron and us, we all have total faith that this album will put everyone on the seat of their pants.

**HP:** How disappointed were you by the response afforded *Asylum*?

**PS:** Do you mean was I disappointed that it *only* sold a million copies? Well, sure, I can't really call it a disappointment, though I would have loved to have sold two or three million records. Musically, it was as strong as any of our albums. I mean *Tears Are Falling* was a major hit as a video and radio request. The fact that it didn't happen in terms of sales tells me that somebody is to blame and it isn't the band. But I don't want

to point fingers. That accomplishes nothing.

**HP:** You had a lot more time to write and record this album. Usually Kiss uses only a month or two to complete a new LP. This time you took six months. How much impact did that have on the material?

**PS:** Actually, I wrote for seven months. Usually I get everything done in a little over three weeks, so the time factor did have a major impact on the quality of the material — this time it's fucking great! I wrote some of the songs on keyboards for the first time, which added a different flavor to them. They're still very rock and roll, but the

keyboards allowed me to do some different things with the songs.

**HP:** How did you handle having seven months off from recording and touring? When was the last time Kiss had a break like that?

**PS:** The last time we had anything even remotely similar was in 1978. But I think I handled it very well. What's not to handle? I've never been the type of guy whose life ends as soon as he gets offstage. I live a pretty well-rounded life, and while I can adjust to a world of Samsonite and Hilton Hotels, I know there's a world out there as well. □

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Gun N' Roses

MARK WEISS / MWA



# Guns N' Roses

## STREET TOUGH

### West Coast Glam Rockers Take Aim At The Big Time With Debut Disc.

by Marc Shapiro

Putting Guns N' Roses in a room with a lot of time to kill is like putting a bomb with a short fuse next to a flame. And, on a recent night in a Los Angeles rehearsal hall, the fuse was definitely lit.

Earlier in the day, the band had discussed what guitarist Slash calls "some heavy shit". The band's EP, **Live Like A Suicide**, had just hit the streets and there was some concern about how well it was doing. But the biggest rub that night was the rehearsal itself, preparation for going into the studio for their first album.

"Yeah, I'm kind of bouncing off the walls," said Slash. "Getting prepared to record this album is involving a lot of time sitting around with nothing to do. And that's time that I need to fill. It's not just me. We all really need constant activity. We hate the dead time, sitting around waiting for something to happen."

Singer Axl Rose, however, quickly pointed out that the group's current "thumb twiddling" state is nothing new.

"It pretty much began when we signed with our record company. Before that we were rocking out and kicking ass all the time. Then all of a sudden we found ourselves sitting around our apartment with a lot of money, being told by our record company not to do anything. And when you're sitting around with a lot of money, being told not to do anything, there's only one thing you can do. Party!"

In typical Guns N' Roses fashion, "party" meant an endless round of excesses that soon tagged the band with a number of unsavory rumors.

"There was that rape charge," said Axl, counting up the tall tales that have sprung up around the band. "Three of us had supposedly O.D.'d. We had been busted in England on drug charges and been dropped from the label. I was supposedly this bisexual heroin addict who had AIDS and was into small animals. There's been about a rumor a week with this band."

Slash, however, pointed out the truth to it all.

"It was the first time we had any money in our pockets. We didn't fuck up. We worked very hard for a long time to get to the point where we had that money. We deserved to have a good time.

"Besides, a band like Guns N' Roses always survives," he continued. "When I was down to my last hundred bucks, I said 'I'll spend it because I know I'll always get by.' I don't have any money right now. But I still have my cigarettes. I still drink. Guns N' Roses will happen no matter what."

---

**"I was supposedly this  
bisexual heroin addict  
who had AIDS and was  
into small animals."**

---

"Hey man, give me a shot of Jim Beam," yelled Axl to another band member. A bottle sailed across the room. Axl took a healthy swig that drained the bottle.

Scenes like this, coupled with the band's admitted excesses with substances and sex, have led many rock and roll insiders to believe that Guns N' Roses will self destruct before they can even get a record out. Axl chuckled at that theory.

"There's probably a lot about this band that would give people cause to worry. We do have a 'fuck you' attitude. We party hard and do everything in the extreme. But we do know our limits. If somebody is doing something that begins to hurt the music the rest of us get down on him and say, 'You can't do that'. We're as hardcore with each other as we are with other people, and we use that hardcore attitude to keep ourselves in line."

This band's attitude is so hardcore that they hired and subsequently fired one of

the top rock producers in the business because he tried to sweeten up the band's raw Aerosmith cum Motley Crue sound.

"We're not the easiest band in the world to work with," offered Slash as an explanation of the antics that have given their record company executives some new gray hairs. "The reason for that is we've got real strong ideas of our own. We will take suggestions. But the bottom line is that we'll fight real hard for what we believe in. And why not? We know we're always going to be at odds with people on something. But the bands who have made it big are the ones who have always been that way."

At that moment, two members of the band wandered onto the rehearsal stage and broke into an acoustic duet of a Rolling Stones' song. It was a scene in sharp contrast to the group's much-publicized raucous image.

"We're extreme people, so it doesn't take much to set us off," admitted Slash. "But we've learned some self control. We're not smashing interviewer's tape recorders anymore."

Axl claims particularly to have benefited from the band's cool-down program.

"I've really learned to control myself. It used to be that I would get mad, break everything in the fucking room, smack somebody in the face and then leave. Now I work real hard at trying to keep things cool and together."

Break time ended with the band members, cursing all the while, returning to the stage to continue preparation for their first full slice of rock vinyl. Axl, however, feeling that his previous comments might have cast some doubt on Guns N' Roses' rough and ready image, puffed up his chest for one final shot.

"Don't get me wrong, we are a bad boy band. We don't lay down and die. If somebody punches Slash in the head, he's going to have a pile of people on his back. We're not afraid to go to excess with substances, sexually and everything else. A lot of people are afraid to be that way. We're not."

"We're not a band that's afraid to say 'fuck you.'" □



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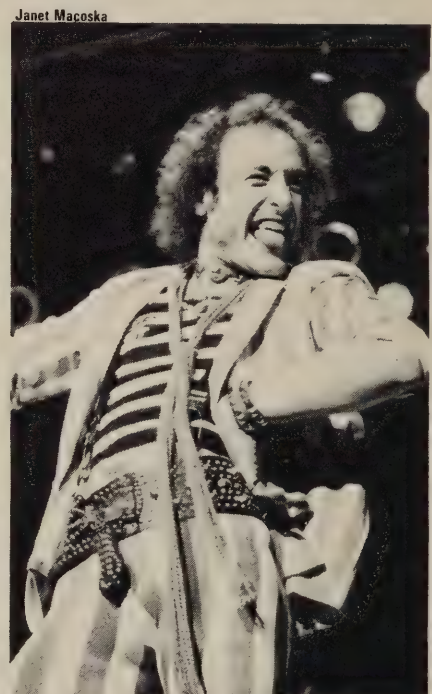
by Andy Secher

Speaking of Whitesnake, it seems that David Coverdale has decided to fill his vacant guitar slot with none other than Adrian Vandenberg, the former band leader whose group disintegrated after their third LP last year. "David could change his mind tomorrow," a source close to Whitesnake said. "But right now, Adrian's the guy. He's a great guitarist, and David seems to get along with him very well."

\*\*\*\*\*

Keep your eyes open for a new group started by former Quiet Riot vocalist Kevin DuBrow and ex-Whitesnake guitarist John Sykes. It seems that a few months back, the Quiet Riot boys got a little tired of Kevin's party-hearty attitude and decided the band would be better off without him. At the same time, Whitesnake's David Coverdale was having much the same reaction to Sykes. What could be more logical than for these two "problem children" to put their considerable talents together?

\*\*\*\*\*



Kevin DuBrow: About to start a new band now that he's on his own?

\*\*\*\*\*

Rumors also have it that Quiet Riot has lured David Glenn Easley away from Giuffria to become their new vocalist. (Is all this getting confusing yet?) "We weren't getting where we wanted to with the band," Quiet Riot



# Heavy metal HAPPENINGS

drummer Frankie Banali said. "Something had to be done. We went through a lot with Kevin — both good and bad. But it's a new start for everyone. Good luck to Kevin, and hopefully he's wishing us good luck too."

\*\*\*\*\*

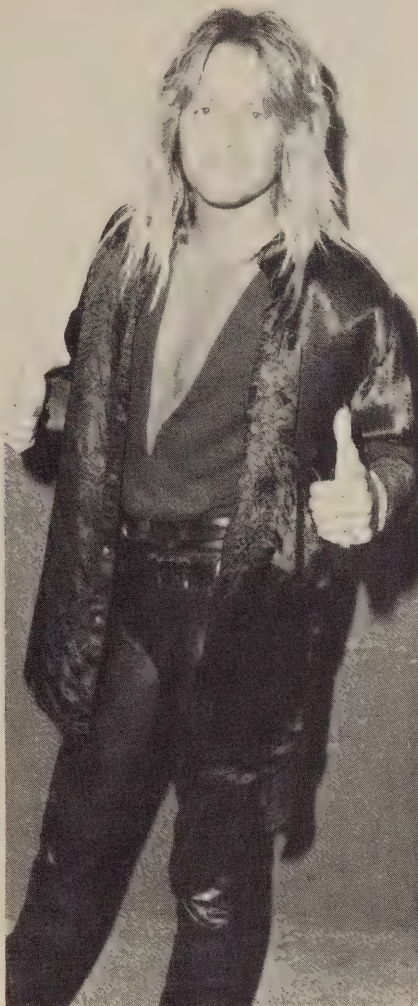
Motley Crue's Vince Neil actually seems to be practicing what he's been preaching. Though many within the rock community snickered when they saw Vince in one of those "Rock Against Drugs" commercials, the Motley Crue vocalist really does seem to have turned his life around. "Hey, I still party with the best of 'em," Vince stated. "But there's nothing wrong with doing that straight."

\*\*\*\*\*

Tesla, the band that replaced Cinderella as David Lee Roth's opening act, say that Dave has turned out to be one of their biggest supporters. "He came up to us after our first show on the tour and said, 'That's real rock and roll. I love it,'" reported bassist Brian Wheat. "We had never played a big arena before, and having someone like David Lee Roth say we were doing well was just great."

\*\*\*\*\*

We just want to take this opportunity to thank the thousands of *Hit Parader* readers who entered our first annual Miss Heavy Metal contest. We always knew that our readers were all



Vince Neil: Living the clean life?

Steve Granitz / Celebrity Photo

## School's out forever!

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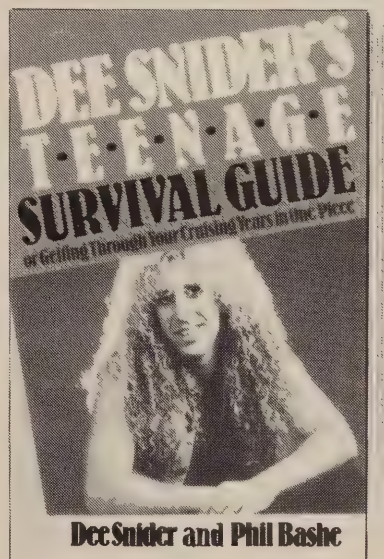
Dee on high school pressures: "There is the pressure to perform... if something isn't clear to you, ask questions. It's the only way to learn."

Dee on drugs and alcohol: "People often use drugs to enable them to master a situation... they don't control the drug, the drug controls them."

Dee on sex: "Don't have sex simply because you can't think of a reason not to, and don't give in because everybody is doing it."

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## Letter Of The Month

Dear Mr. Secher,

I'm really getting sick and tired of the way women are treated in heavy metal. It seems that every woman performer has to dress up in revealing outfits and talk with a real sewer mouth to make sure the boys notice her. It's even worse with female metal fans. They all seem to dress like harlots and only have fornication on their minds. I like heavy metal, but c'mon girls, wise up before it's too late.

Renee P.  
Houston, TX

Dear Renee,

There's no doubt that there are sexual overtones to most rock and roll — including heavy metal. But perhaps you're a little strong in your criticism of female performers and fans. After all, there's nothing wrong with looking good. Heavy metal has always served as a release from the drudgeries of school, work or everyday life. If that includes dressing up in flashy clothes in order to have a good time, so be it.

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AC/DC's Angus Young: Busy in the studio.

beautiful and talented, but even we were amazed by the response our contest received. In an upcoming issue we'll give you a full report about the dream date our winner had with her favorite rock star.

\*\*\*\*\*

Believe What You Want Dept. While sources as diverse as **People** magazine and TV's **Entertainment Tonight** were reporting that Ozzy Osbourne had surfaced in a Turkish monastery, the Lovable Loon was spotted lurking by a swimming pool in Los Angeles. "I just needed to get away from things for awhile," Ozzy said. "But I'm ready to get back to work. I'm writing songs for two albums at the moment, and the first one should be out by late summer."

\*\*\*\*\*

Ronnie James Dio can't decide whether to make his next release a new studio LP or a two-record live set. "There are benefits to both," RJD stated. "At the moment, we are working on new studio material. If things go according to plan, we may have a new album out by July. But there is a live album in the works too. Whether it comes out this year or next depends on our studio progress."

\*\*\*\*\*

AC/DC have begun work on their next album, one that promises a return to the riff-laden blues-rock that first won the band acclaim. "We've never really wandered too far away from what we do best," guitarist Angus Young said. "But I think this time we may be even more straightforward than we've been in a while. We realized the benefits of maintaining that kind of sound during our last tour."

\*\*\*\*\*

According to Metallica's Lars Ulrich, the new tunes the boys are working on for their upcoming album, "just blow me away." Those who have been fortunate to hear some of the new tracks report that they're more polished than past band efforts, yet still on the cutting edge of power rock. "We're always changing," Ulrich added. "We never want to become too predictable — though we want people to know when they're hearing a Metallica song."

\*\*\*\*\*

Keep those photos and letters coming. Send them to: Andy Secher, c/o Heavy Metal Happenings, Charlton Building, Derby, CT 06418. □



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Ozzy Osbourne: "The fans caused \$82,000 worth of damage, but I didn't mind."

# OZZY OSBOURNE

MARK WEISS / MWA

## ANSWERS READERS' QUESTIONS



# The Metal Madman Responds To *Hit Parader* Readers' Mail.

*Over the last few months, we here at Hit Parader have been deluged with letters from fans expressing concern, sympathy, support or outrage over the recent activities of metal's inimitable madman, Ozzy Osbourne. So we've taken the questions and comments offered most frequently and had the Oz respond to them.*

**Why did you release the live album featuring Randy Rhoads so many years after Randy died?**

**Terry Morrison  
Baltimore, MD**

I always intended to release the album. It was just a matter of finding the right time to do so. 1987 represents the 5th anniversary of Randy's death, so I figured it was as good a time as any. The album was originally supposed to come out in 1982, but because of Randy's accident, I changed my plans and recorded *Speak Of The Devil* instead. Most people didn't realize that *Speak Of The Devil* contained all my old Black Sabbath material because I felt it improper to release an album containing Randy's work so soon after his death.

**Have you been able to control your drinking recently? There have been stories in the papers saying you're going back into a clinic.**

**Brad L.  
San Antonio, TX**

I've said it many times, and unfortunately it's true; once you're an alcoholic, you're always an alcoholic. All I can ever hope to do is control my drinking. I hate myself when I drink a lot, but I'm too weak to really say no. I behave for a while, then I go off the wagon, and when I do it's trouble. I'm really over-the-top when I get drunk.

**I was at a show on your *Ultimate Sin* tour and it was great. But there was a lot of destruction in the arena. People were tearing up chairs and throwing them at the stage. Didn't that scare you?**

**Patricia Ryan  
Hoboken, NJ**

That's all part of rock and roll. I love it when people get into what I'm doing. During one show at the Meadowslands, the fans did \$82,000 worth of damage. I had to pay for all of it, but I didn't mind. To me, throwing a seat cushion at the stage is a lot safer than many other things people could do. I'm not telling people that they should

do it all the time, but if they want to do it at my shows, it's fine with me.

**I was watching *Entertainment Tonight* a few weeks ago and they had a story about you. They said you were in hiding and that nobody knew where you were. Where were you when everyone was looking for you?**

**Roger McCloud  
Toronto, Canada**

I wasn't hiding at all. I was supposed to go into a clinic in Houston to try to control my drinking, but when I got off the plane in New York I decided to go to L.A. instead. I didn't think the clinic was what I needed. I felt like I just wanted to get away from rock and roll for a while, so I did.

**I know that you have three small children at home. It must be very difficult for you to leave them when you go on tour.**

**Donna Perlman  
College Park, MD**

It is a very hard thing to do. I had children when I was in Black Sabbath as well, and they grew up while I was on the road. This time I swore that wouldn't happen again. I try to bring them with me, especially when I come to America, but it's difficult. Having three babies at home is one of the things that makes going on the road very hard for me.

**Mr. Ozzy Osbourne is a disgusting pervert. My children love his music, but I find him repulsive.**

**Mrs. Edna L.  
Las Vegas, NV**

Lady, you're probably right.

**Ozzy, I love you, but why did you cut off your hair again? You have the raddest hair in the world, but you keep cutting it off.**

**Little Ozzy  
Hibbing, MN**

Sometimes I do things that don't make much sense to anyone — including myself. I've never been a very predictable person, which is why I think I've been successful in rock and roll. I know I

do strange things, and I usually regret them as soon as I become sober enough to know what I've done. I've been told my actions reflect some sort of turmoil going on inside me, so I guess they're healthy.

**I can't wait to buy your next album. I've only been a fan of yours for two years, but I'm the biggest fan you've got. Please release another album soon.**

**Terry King  
Bronx, NY**

I'm not really sure when I'll get around to doing another studio album. The last one (*The Ultimate Sin*) was difficult to do, and I'm looking forward to working that hard again. It took two years to finish, so maybe it'll take me two years to make the next album. I don't know.

**I've heard stories that you're thinking about giving up playing rock and roll. Please don't do it. Everyone I know thinks you're the coolest guy on the planet. Hell, what would you do if you stopped playing rock anyway?**

**B.F.  
Dumont, ND**

I'll never give up rock and roll. Even if I stopped playing as much as I have, I'd probably open up the "Ozzy Osbourne Rock School" and teach all these young kids how to sing and act like me. Think about that. Just when all the old farts think they finally got rid of me, I'll be pumping out hundreds of Ozzy clones to keep making people go crazy. □

**"I'm not sure about when I'll get around to making another studio album."**

**RICK GOULD / ICP**





# HEAVY UP ON

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351213* [CAPITOL] <b>W. A. S. P.</b> INSIDE THE ELECTRIC CIRCUS	324632* [COLUMBIA] <b>JUDAS PRIEST</b> DEFENDERS OF THE FAITH	338640* [MCA] <b>TRUMP</b> STAGES
337253* [WARNER BROS.] <b>DIO</b> SACRED HEART	336305 [MCA] <b>NIGHT RANGER</b> 7 WISHES	323675* [CBS ASSOCIATED LABELS] <b>OZZY OSBOURNE</b> Bark At The Moon
351197* [ARISTA] <b>KROKUS</b> Alive And Screamin'	336214 [SIR HENRIETTA RECORDS] <b>ROBERT PLANT</b> Shaken n' Stirred	312330 [EPIC] <b>BEST OF TED NUGENT</b> GREAT GONZOS
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336719* [ELEKTRA] <b>MOTLEY CRUE</b> Theatre Of Pain	333294 [ATLANTIC] <b>THE FIRM</b>	320853* [WARNER BROS.] <b>DIO</b> HOLY DIVER
350025* [MCA] <b>ALICE COOPER</b> CONSTRUCTOR	326512 [MCA] <b>NIGHT RANGER</b> Midnight Madness	286807 [WARNER BROS.] <b>VAN HALEN</b>
336693* [ELEKTRA] <b>AC/DC</b> Fly On The Wall	323915 [CHRYSALIS] <b>BILLY IDOL</b> REBEL YELL	318790 [WARNER BROS.] <b>BLACK SABBATH</b> LIVE
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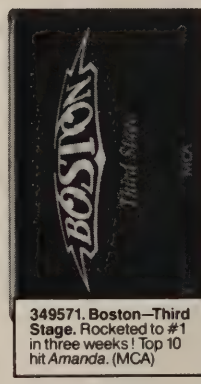
353458* [MOTOWN] <b>BRUCE WILLIS</b> THE RETURN OF BRUNO	345777* [GEPHEN] <b>PETER GABRIEL</b> SO	353359* [CHRYSALIS] <b>WORLD PARTY</b> Private Revolution	351700* [MCA] <b>THE KINKS</b> THINK VISUAL	347765* [U.S.] <b>R.E.M.</b> Life's Rich Pageant	351445* [ARISTA] <b>The Alan Parsons Project</b> GAUDI
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346023 [ATLANTIC] <b>GENESIS</b> Invisible Touch	329938 [SIRE] <b>TALKING HEADS</b> Stop Making Sense	350033* [CAPITOL] <b>BILLY SQUIER</b> Enough Is Enough			
328435 [WARNER BROS.] <b>PURPLE RAIN PRINCE AND THE NEW POWER GENERATION</b>	345785 [COLUMBIA] <b>ORIGINAL SOUNDTRACK</b> TOP GUN	351932* [ENIGMA] <b>THE SMITHS</b> EVEN MORE SPECIAL FOR YOU			
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326629 [COLUMBIA] <b>Bruce Springsteen</b> Born In The U.S.A.	345454* [MOTOWN] <b>DIANA ROSS &amp; THE SUPREMES</b> 25TH ANNIVERSARY	341305* [ISLAND] <b>ROBERT PALMER</b> RIPTIDE			
345108* [A.M.] <b>38 SPECIAL</b> Strength In Numbers	291278 [WARNER BROS.] <b>BEST OF THE DOOBIE BROTHERS</b>	257279 [COLUMBIA] <b>Bruce Springsteen</b> BORN TO RUN			
324582 [WARNER BROS.] <b>VAN HALEN</b> 1984	344721 [MOTOWN] <b>LIONEL RICHIE</b> DANCING ON THE CEILING	336222* [WARNER BROS.] <b>DIRE STRAITS</b> Brothers In Arms			
344622* [ELEKTRA] <b>ANITA BAKER</b> RAPTURE	324475 [SIRE] <b>PRETENDERS</b> Learning To Crawl	311761 [ELEKTRA] <b>QUEEN</b> GREATEST HITS			
287003 [ARISTA] <b>EAGLES 1971-1975</b> GREATEST HITS	344358* [ARISTA] <b>GTR</b>	352542* [EMI AMERICA] <b>JASON &amp; THE SCORCHERS</b> STILL STANDING			
344242 [COLUMBIA] <b>JOURNEY</b> Raised On Radio	323162 [SIRE] <b>GENESIS</b>	338483* [SIRE] <b>STEVIE NICK &amp; THE FLOONIES</b> SOUL TO SOUL			
322438 [RECO] <b>YES</b> 90125	343889* [CBS ASSOCIATED] <b>THE FABULOUS THUNDERBOLTS</b> TUFF ENOUGH	334409 [LARGE] <b>15 TOP TEN HITS</b> OF THE 50'S & 60'S VOLUME 1			
343582 [WARNER BROS.] <b>VAN HALEN</b> 5150	322032* [CHRYSALIS] <b>PAT BENATAR</b> LIVE FROM EARTH	308049 [FANTASY] <b>CREDENCE CLEARWATER</b> REVIVAL - 20 GREATEST HITS Featuring John Fogarty			
269209 [EPIC] <b>BOSTON</b>	342766 [TELEVISION] <b>VARIOUS ARTISTS</b> TELEVISION'S GREATEST HITS—AS THEMES FROM THE 50'S AND 60'S	334391* [ARISTA] <b>WHITNEY HOUSTON</b>			
342105* [COLUMBIA] <b>BANGLES</b> Different Light	257394* [COLUMBIA] <b>BRUCE SPRINGSTEEN</b> LIVE THROUGH THIS	336669 [A.M.] <b>STING</b> DREAM OF THE BLUE TURTLES			
268581 [SIRE] <b>HISTORY OF BRITISH ROCK</b>	341271 [MCA] <b>TOM PETTY &amp; THE HEARTBREAKERS</b> RICK UP THE PLANTATION/LIVE!	334052 [MCA] <b>TOM PETTY &amp; THE HEARTBREAKERS</b> SOUTHERN ACCENTS			
340315* [CHRYSALIS] <b>JETHRO TULL</b> Original Masters	219477 [DISCOWORLD] <b>Simon &amp; Garfunkel's</b> Greatest Hits	306241 [ELEKTRA] <b>THE DOORS</b> GREATEST HITS			
			337907 [COLUMBIA] <b>LOVERBOY</b> LOVIN' EVERY MINUTE OF IT	318055 [ATLANTIC] <b>FOREIGNER</b> RECORDS	351148* [EPIC] <b>STEVIE NICK &amp; THE FLOONIES</b> LIVE ALIVE
			320499 [A.M.] <b>THE POLICE</b> SYNCHRONICITY	337832* [ISLAND RECORDS] <b>U2</b> WAR	348094 [ATLANTIC] <b>ORIGINAL SOUNDTRACK</b> STAND BY ME
			337519 [CAPITOL] <b>HEART</b>	317974 [A.M.] <b>SQUEEZE SINGLES</b> 45's AND UNDER	350991* [GEPHEN] <b>LONE JUSTICE</b> SHELTER
			319996 [MOTOWN] <b>MOTOWN'S 25 #1 HITS</b> FROM 25 YEARS	285866 [EPIC] <b>BOSTON</b> DON'T LOOK BACK	347955 [CHRYSALIS] <b>HUEY LEWIS AND THE NEWS</b> FORE
			336396 [COLUMBIA] <b>BILLY JOEL</b> GREATEST HITS VOLUME 1	313031* [ATLANTIC] <b>YES</b> CLASSIC YES	350975* [I.S.] <b>TIMBUK 3</b> GREETINGS FROM TIMBUK 3
			318931 [A.M.] <b>BRYAN ADAMS</b> Cuts Like A Knife	238238 [COLUMBIA] <b>BRUCE SPRINGSTEEN</b> THE WILD, THE INNOCENT, AND THE STREET SHUFFLE	347880 [EMI AMERICA] <b>GEORGE THOROGOOD AND THE DESTROYERS</b> LIVE



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309120 OZZY OSBOURNE BLIZZARD OF OZ	345371 AC/DC WHO MADE WHO				343434* RAVEN The Pack Is Back
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315366 LED ZEPPELIN III	361890* MOUNTAIN BEST OF MOUNTAIN				
331679* ERIC CLAPTON, JEFF BECK & JIMMY PAGE—WHITE BOYS BLUE	293597 LED ZEPPELIN Houses Of The Holy				



347039\* Billy Idol—Whiplash Smile. Top 10 album. Hit To Be A Lover; more. (Chrysalis)



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351122\* Europe—The Final Countdown. Rock the Night; Danger on the Track; etc. (Epic)

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The tapes and records you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multi-unit sets, special and classical selections

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(But I am always free to choose from any category)

☐ **HEAVY METAL\*** Europe, Tesla, Ratt ☐ **HARD ROCK** Bryan Adams, U2, Boston ☐ **SOFT ROCK** Paul Simon, Huey Lewis & The News

☐ Mr.

☐ Mrs.

☐ Miss

(Please Print)

First Name

Initial

Last Name

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

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# celebrity RATE-A-RECORD

Debra Trebitz



Great White's Jack Russell (left) and Mark Kendall: "I'm more into melodic metal than the headbanging stuff."

## Great White

by Charley Crespo

Recently, we were able to harpoon vocalist Jack Russell and guitarist Mark Kendall of Great White, drag them into the listening room and play them some records. Jack admitted that he stopped buying records after Led Zeppelin broke up. Nevertheless, he and Mark selected the following discs from a pile of recently released 45s and rated them like so:

### *Kiss The Dirt* Inxs

**Mark:** I've always liked Inxs. This sounds like their old stuff.

**Jack:** The recording quality sounds good, but I wouldn't go out and buy this.

### *Eye Of The Zombie* John Fogerty

**Mark:** He seems to have grown well into the '80s.

**Jack:** I like it better than his old stuff. It's nice to see John Fogerty rejoin the world of the living.

### *That's Life* David Lee Roth

**Jack:** Only Dave could get away with a song like this. Obviously, his roots are here.

**Mark:** He didn't copy Frank Sinatra's style. This is his own style.

**Jack:** He's got the balls to do it.

### *California Dreamin'* the Beach Boys

**Mark:** Classic song, classic band.

**Jack:** It's a great song made greater. Anybody who burns the Beach Boys is lying. I don't know anybody who hasn't been influenced by this band. The Beach Boys and the Beatles were the first bands I ever got into — I was six years old, jumping up and down on my bed.

### *I Can't Think About Dancin'* Missing Persons

**Jack:** Great drummer.

**Mark:** Terry Bozzio is magnificent.

**Jack:** I'm not a dancer, so it's hard for me to appreciate this. They're really missing now.

### *Another Heartache* Rod Stewart

**Jack:** Rod, call me, we'll have lunch.

**Mark:** He pays.

### *Big Time* Peter Gabriel

**Mark:** Not my favorite track on the album.

**Jack:** I liked this guy a hell of a lot better when he was in Genesis. There's too many electronic noises on this for me. I'm not into electronic disco. Next.

### *Thorn In My Side* Eurythmics

**Jack:** It's hard for me to rate this kind of record because it's for dweebs and queebs.

### *Velcro Fly* ZZ Top

**Mark:** All the way.

**Jack:** This band is a class act. It's good to see them expand.

### *Heartbeat* Don Johnson

**Jack:** I can't slag it. It's not a bad song. When I heard it, I knew it was a hit.

**Mark:** I can't connect that voice with that face and gross hair. Shy on the vice.

### *Let This Love Begin* Krokus

**Jack:** I've always liked this singer's growl, particularly on the old stuff, like *Screaming In The Night*. This song doesn't have the edge those others did, though.

### *Peace Sells, But Who's Buying* Megadeth

**Mark:** It could have been recorded better. The drums are low.

**Jack:** Not my kind of rock and roll, but who's to judge? I'm more into melodic metal than grinding, headbanging stuff.

### *Wasted Years* Iron Maiden

**Jack:** Good band, good record. This style isn't my kind of rock and roll, but I appreciate a lot of what they do.

**Mark:** There's no guitar. It's dry.

**Jack:** It could have used more drums.

### *No Money Down* Lou Reed

**Jack:** Tell you something, I never cared for Lou Reed's voice much. It put me off in a big way. Go back and take a walk on the wild side, Lou. □



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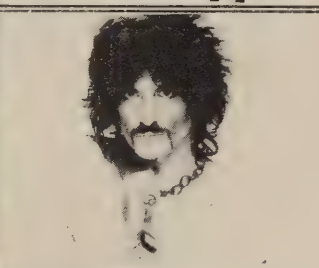
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# ROOTS

by Andy Secher

Each month *Hit Parader* sojourns back in time with a rock and roll celebrity to learn about his formative years. This issue's time traveller is Metallica's recent addition, bassist Jason Newsted.

It may be one of life's ultimate clichés to say that fate works in mysterious ways. But for Metallica's new bassist, Jason Newsted, there is no other way to describe the situation that has allowed him to join one of metal's most popular attractions. After the tragic accident and subsequent death of the band's bassist, Cliff Burton, last September the fickle finger of fate pointed to Jason and directed his special skills to Metallica. To fully comprehend Newsted's rags-to-riches story, let's journey back to his youth, growing up on a farm in the wilds of Michigan — not exactly your classic rock and roll setting.

"When you grow up on a farm, rock and roll is something you get to hear on the radio and that's about it," Newsted explained. "You don't get to see bands live very often, that's for sure. I really like farms, especially horse farms like my family had. But by the time I was 12, I was already totally corrupted. So when I hit 17, I knew I had to say goodbye to farm living. At the time, I was always listening to Kiss and Rush, and I knew that I wanted to be in a band, so I just headed off for California because I figured that's where the action was. Trouble was I missed California somehow and ended up in Arizona.

"My parents thought I was crazy to leave home," he said. "The farm was pretty successful and they just figured I'd be happy to step in and take over one day. The day before I left Michigan, my father said, 'You're not really going to leave, are you?' All I could say was 'Yup.' So I took off with some friends who were also looking for a gig. We knew things were gonna be tough for a while, but we really didn't care. It was like going on an adventure. My parents expected me to come back after about a week, but I was really determined to make it work."

Perhaps if Jason had known exactly how difficult some of his hardships would be over the next few years, he might have reconsidered. Surviving on a diet of peanut butter sandwiches and dry cereal, and living in a tin hut which doubled as his band's rehearsal room, certainly wasn't life in the fast lane.

"Those were the toughest times," he explained. "You haven't lived until you've spent time in a tin shed in Phoenix in the middle of summer. Let's just say that it gets kind of hot in one of those. But even at those low points I kept

my confidence. I met up with some good musicians and we put together Flotsam And Jetsam, which was the band I was in until I joined Metallica. We played gigs throughout Arizona and California, and we released a record last year."

With Flotsam And Jetsam, Newsted was able not only to develop his musical skills but his business instincts as well. He wrote most of the band's material and served as the group's business manager, booking their shows and allotting money for new gear. But now that he's in Metallica, where some of the sharpest minds in the music industry are looking out for the band's well being, Jason can now return to his first love — playing bass.

"Man, it's such a load off my shoulders to be

able to concentrate solely on the music," he explained. "I enjoyed my time in Flotsam And Jetsam and I know those guys are continuing on, but when you have to worry about making the right money decisions for a band, you really can't concentrate on the music. When the chance came to join Metallica, it was an incredible thing for me. I knew what they had just gone through with Cliff, but they made me feel right at home from the start. They told me they weren't looking for me to be Cliff's clone; they knew nobody could really fill his shoes. They've let me be myself and we've gotten along great. Everything's happened so fast that it's taking a little time to sink in. But hopefully now my parents realize I won't be back to take over the farm for awhile." □

TODD KAPLAN



Jason Newsted: "Even at the low points of my life, I always kept my confidence."



# ANTHRAX

## AMONG THE LIVING

"Just listening to this record  
makes you break into a sweat."

—Howard Johnson, *Kerrang*





# MOTLEY CRUE

Motley Crue (left to right): Tommy Lee, Vince Neil, Mick Mars, Nikki Sixx.



NEIL ZLOZOWER, INC.

## A DaSh of FlaSh

Despite Delays And Internal Problems, Wild Men Emerge Stronger Than Ever.

by Rob Andrews

THE FUTURE IS NOW FOR MOTLEY CRUE. AFTER A YEAR'S WORTH OF DELAYS AND PROBLEMS, THIS INFAMOUS WEST COAST QUARTET HAS FINALLY GOTTEN THEMSELVES BACK ON THE RIGHT COURSE WITH THEIR LATEST ALBUM **GIRLS, GIRLS, GIRLS**. IN FACT, FOR BASSIST NIKKI SIXX, VOCALIST VINCE NEIL, GUITARIST MICK MARS AND DRUMMER TOMMY LEE, THINGS HAVE NEVER BEEN BETTER. WITH THE ALBUM SAILING TO THE TOP OF THE CHARTS, AND THEIR INTERNATIONAL TOUR ALREADY UNDERWAY, THE CRUE HAVE FOUND THAT THEIR ABSENCE FROM THE HARD ROCK SCENE SEEMS TO HAVE MADE THEIR MILLIONS OF FANS EVEN HUNGRIER FOR THE BAND'S DOWN 'N' DIRTY SOUND. RECENTLY WE CAUGHT UP WITH THE EVER-ACTIVE SIXX TO DISCUSS THE RUMORS, FACTS AND INNUENDOS THAT CONTINUE TO SURROUND MOTLEY CRUE.



NEIL ZLOZOWER, INC.

**Nikki Sixx**





**Hit Parader:** First off Nikki, is there any truth to those stories that because of the delays the band encountered in completing the new album, you became depressed and went into a period of virtual hibernation?

**Nikki Sixx:** (Laughing) Oh, gimme a break! What did I do, join a monastery or something? That's not true at all. Believe me, there were plenty of things to keep my mind and body occupied during the last year. People seem to be caught up in this idea that, because we took a few extra months with the record, we were all sitting around doing nothing. That's

totally wrong. The songs on the album had to get written, and we had a lot of rehearsing to do.

**HP:** Rumor number two: have you become a health freak? Some stories have you on a weight training program. Are we going to have to start calling you Nikki "Schwarzenegger" Sixx?

**NS:** We all have trainers who come around to our houses to help us stay in shape, but that's about as far as that goes. Hell, I'd love to know where these stories start. I'm a long way from being any Greek Adonis when it comes to

TAMI LANGAN / LGI



**Vince Neil:** New questions have recently popped up about his health.

bodybuilding, that's for sure. I have a weight room in my house, but at best I use it once or twice a week when the guy comes to my house, drags me from my bed and yells, "Work!" I try to sweat out some of the whiskey that's in my system then, but as soon as we're finished, I crawl right back into bed.

**HP:** Let's talk about the record a bit. Do you have any favorite tracks.

**NS:** The whole record is great. I know that sounds like the same shit everyone always says about their new record, but it's really true. This is such a sleazy, dirty record that it's really what Motley Crue is all about. It's a big step forward for us, both in the way we're playing as a band and in the songs we're writing. I guess my favorite song is the title cut, *Girls, Girls, Girls* because it really captures the essence of Motley Crue.

**HP:** That's something a lot of people have been trying to figure out for years. What is the essence of Motley Crue?

**NS:** We're just us. That's not a cop-out answer. We don't try to be anything in



NEIL ZLOZOWER, INC

**Tommy Lee:** Is he emerging as the band's most popular member?



particular, and we never have. The reason that the fans have been able to stay with us over the years is because they know we're real. We may change the way we look a little from year to year, but the kids know that Motley Crue are just like them. We're from the street, and we've never had any of those stuck-up pretensions. The reason I say the song *Girls, Girls, Girls* captures what we're about is because it's a loud, kinda nasty song that tells about our fondness for strip joints. We still like to hang out in those places — you know, the places that are kind of dark and dirty looking. That's where we feel at home.

**HP:** You write virtually all of the band's songs. Has that become more of a challenge as the albums mount up? Do you find you have to dig deeper to find material?

**NS:** Nah, if anything it gets easier. In fact, this time I thought I was going to play it real smart, so I went out and bought a computer to write all the lyrics on and make sure I didn't lose any of them. But then Bruce Dickinson from Iron Maiden came by, saw me with a computer and said, "Nikki, don't you know that's only a glorified typewriter? What do you need that for?" So I went back to my old way, writing them out on a pad by hand and then throwing my mistakes at the wastebasket across the room.

**HP:** Some people have questioned the logic of putting a song like *Jailhouse Rock* on the album. We know the band likes to have at least one cover tune on each record, but in light of Vince's recent legal problems, isn't that a somewhat strange choice?

**NS:** We did that song last year on tour, and the kids went wild. They loved it. I've heard people say that it's strange for us to do that song, but all I can tell everyone is that nothing is strange when it comes to this band. If what we do hits some people the wrong way, that's fine with us.

**HP:** Your success over the last few years has obviously influenced an entire generation of young hard rock bands. How do you feel when you see a group that's obviously been listening to your records and watching your live shows a little too closely?

**NS:** Somebody once asked Paul Stanley about Motley Crue supposedly "borrowing" certain things from Kiss. His reaction was to say, "It's a compliment and I wish them the best." If it's good enough for Paul, it's good enough for me. So as far as young bands who've been influenced by Motley Crue are concerned, I consider it a compliment and wish them the best. Everyone needs a starting point and a place to grow from. There's nothing wrong with that.

**HP:** But when you see bands that have ripped off everything except your socks, doesn't that annoy you?

**NS:** Not as long as they're not playing our material as well. If a band has something of their own to offer, then they're cool. We borrowed from people like Aerosmith and Kiss, so I guess it's only fair that people can borrow from us. If they can put up with the criticism they might get, then they're strong enough to

survive and make it.

**HP:** Do you feel the need to stay one step ahead of the competition?

**NS:** We just feel the need to stay one step ahead of ourselves. We don't ever want to become complacent and run the risk of not growing and improving. That's why you always see us changing our look and sound a bit. It's not so much something we plan, but something that happens naturally. And it's what keeps Motley Crue going strong. When people hear this album or see the new stage show, they really are amazed. It's still Motley

Crue, but it's different from anything they were expecting. We like to keep everyone — including ourselves — a little off guard.

**HP:** One last thing: do the same drives that inspired you when the Crue was starting out still live inside you today?

**NS:** Definitely. Nothing that's happened has changed any of us one bit. Yeah, so maybe we can live in nice places, but we're still the same people who get turned on by the same things we always did. I don't think that will ever change. That's why there will always be a Motley Crue. □

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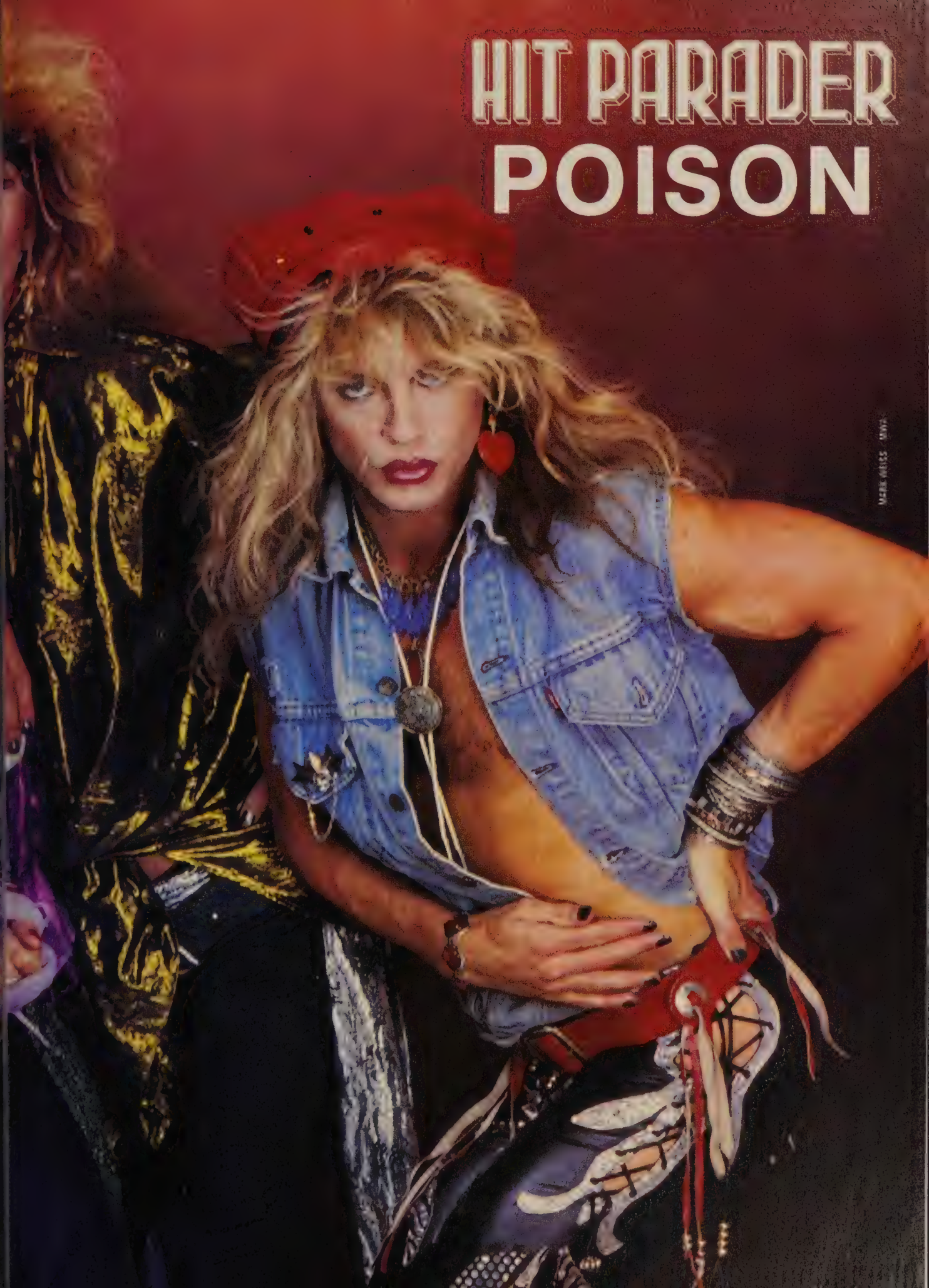
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# HIT PARADER POISON





# AEROSMITH

Hit Parader Explores The Glorious History Of Boston's Bad Boys.

## Good Times, Bad Times

by Hilton Westmorland

Make no mistake about it — without the looming presence of Aerosmith, the rock world would never have seen the emergence of bands like Motley Crue, Ratt or Cinderella. Today, Steven Tyler and company rank as the most influential American hard rock unit of all time — a group whose style and sound has become an integral part of rock and roll history. Though today these bad boys from Boston have become patron saints of American metal, at the start of their career some 15 years ago, many dismissed them as little more than a poor, bastardized version of the Rolling Stones. Sure, Tyler's pouty lips were similar to Mick Jagger's, and guitarist Joë Perry seemed to have spent all his idle hours studying from the Keith Richards book of rock licks. But for those who've grown up with Aerosmith's slashing riffs and frills-and-thrills stage theatrics, there is, quite simply, no one else on earth like 'em.

"It's nice that we're finally getting the respect I think we deserve," Tyler said with a smile. "After going through a long, long time when it seemed like all anyone was interested in was putting us down and calling our music shit, it's great to have young bands acknowledge what we've done. When I speak to the guys in Motley Crue or Ratt, I hear the respect they have. That's cool. We had our influences; they have theirs. The fact that we're the ones who've influenced the way they look and sound is a big compliment — and in my mind they couldn't have made a better choice."

For Aerosmith it all began in the summer of 1970, when Tyler, Perry, bassist Tom Hamilton, drummer Joey Kramer and guitarist Brad Whitford played at dances for tourists at various New Hampshire resorts, receiving all of

Steven Tyler: "It's nice to finally be getting the respect we deserve."

JEFFREY MAYER



\$30 a night for their efforts. Even with four or five shows a week, the boys realized they weren't exactly on the highway to fame and fortune, so they relocated to Boston, where they became an immediate hit on the city's college and club circuit. Playing a mix of old Yardbirds' hits (one of which, *Train Kept A Rollin'*, still remains a staple of the group's live set) and some original material, Aerosmith quickly established themselves as the city's preeminent hard rock attraction.

Of course, being a successful hard rock band in the early '70s was far from easy — especially in America. In fact, one could probably count the Stateside metal fraternity on one hand. (Let's see, there was Montrose and Blue Oyster Cult and... oh, never mind, you get the idea.) A band had trouble touring, and record companies showed little interest in signing American hard rock acts. But Aerosmith persisted and by 1972 a demo tape of a song called *Dream On* landed them the chance to record their debut LP.

"Looking back, the early days were lots of fun," Perry said. "Of course when we were living through them, they were hell. We all lived together in one apartment, and everything you can imagine went on in there. We were raided by the police a couple of times, and there were probably a dozen other times when we should have been. But we took our music real seriously. By the time we went into the studio for the first time, we were ready to rock."

That self-titled debut disc proved to be a rather uneven outing for the band, with their material rarely equalling their musical energy. But a year of near-constant touring allowed them to refine their approach. By the time they released their second LP, **Get Your Wings**, in 1974, anyone with ears could hear that Aerosmith was *the* band to keep an eye on.

While the records slowly drew more and more fans to Aerosmith's musical camp, it was on stage that the group's true magic came to the fore. With the tall, lithe Tyler dominating center stage with his outrageously striped costumes and flowing silk scarves, the band soon became a hot ticket — a group that major acts around the world requested as their opening act. Aerosmith's supporting act status didn't last long. By the time their next album, **Toys In The Attic**, appeared, they were headliners from Maine to Spain.

"Back then it wasn't like it is today," Tyler stated. "The only way to get people to become aware of you was by touring your ass off. There wasn't anything like MTV, where your face went right into people's living rooms. I kind of prefer it the other way, where you had to go out there and earn it the hard way. But we had our shit together. We had the songs, we had the look and we had the act. We didn't make it



Brad Whitford (left) and Joe Perry: The originators of the American double guitar attack.

because of a mistake."

With hits like *Walk This Way* and *Sweet Emotion* garnering them acclaim, Aerosmith found themselves on the platinum expressway to stardom. Their next albums, **Rocks** and **Draw The Line**, captured the minds and imaginations of rockers around the world, and Aerosmith found themselves at the height of their powers. Unfortunately, true to their rock and roll spirit, the band was enjoying other sides of the rock and roll lifestyle as well. Soon personal and professional problems began to affect the group's musical persona. There were more albums — **Live Bootleg** and **Night In The Ruts** — but by 1979, the band's internal difficulties had exploded into open warfare. Perry and Whitford left the group, and while the other three toughed it out with "replacement" guitarists Rick Dufay and Jimmy Crespo, things just weren't the same.

"That was a tough time for everyone," Tyler explained. "We were all like brothers, especially Joe and me, so when we broke apart it hurt. But we all continued on, and dealt with it the best we could. We recorded one album with that lineup (**Rock In A Hard Place**), but it wasn't the same.

Then in 1984, after nearly five years apart, Perry, Whitford and the rest of

the band made up. Unquestionably, all had matured during their time apart and realized that their years in Aerosmith had been the happiest of their lives. A "reunion" tour began — before the band even thought of going back into the studio — and its sold-out status convinced Aerosmith that the magic was still there.

Following their successful tour, they began work on **Done With Mirrors**, an album that emphatically proved that Aerosmith was back in the saddle again. Perry's guitar licks kicked out with a fury that hadn't been heard in years, and Tyler, having cleaned up his personal life, brought a newfound enthusiasm to his work. But, according to the band, **Done With Mirrors** showed only a fraction of what this "new and improved" Aerosmith is capable of. In fact, Tyler swears the best is yet to come.

"The new album just kicks," he said enthusiastically. "We went back to recording like we used to in the old days. We lived in the studio. If a good idea popped up, we were all there to take advantage of it. That's the only way to do it. You've got to be totally committed to the music to stay on top, and with all the new bands around nipping at our heels, we're more committed than ever." □



# Through The Years With: DEF LEPPARD

BILL BASTONE / STAR FILE PHOTOS



During their first American tour in 1980 Def Leppard was (l. to r.): Pete Willis, Rick Savage, Joe Elliott, Steve Clark, Rick Allen.

It was a decade ago that a hard rock band called Atomic Mass played their first gigs in the clubs of Sheffield, England. Within two years that group — then consisting of vocalist Joe Elliott, drummer Rick Allen, bassist Rick Savage and guitarists Steve Clark and Pete Willis — had changed their name to Def Leppard and were beginning a rapid rise up the rock and roll ladder. While it's hard to believe that the Leps have only released four albums during their lengthy stay atop the rock heap (including their long-awaited new vinyl venture, *Hysteria*), they've gained a near-legendary status among their legion of fans.

Unfortunately, some of their fame comes from the seemingly never-ending series of adventures and misadventures which have surrounded this band's career. From the controversial firing of Willis and the hiring of Phil Collen during the recording of *Pyromania*, to the tragic auto accident suffered by Allen over two years ago, Def Leppard's career has often seemed to resemble a soap opera plot.

But like the true rock champions they are, each setback the band has suffered has reinforced their commitment to playing the most exciting, infectious music to be heard anywhere. Songs like *Rock Brigade*, *Photograph* and *Rock Of Ages* have influenced an entire generation of pop/metal practitioners with their teen-anthem riffs. As they've shown time and again, they may have countless imitators, but there's only one Def Leppard. □



BOB LEAF

By the time the band returned to the road in support of their second LP, *High 'N Dry*, the party hearty lifestyle of Willis (pictured on right with Savage) was causing problems within the band. He would soon be fired and replaced with Phil Collen.





Basking in the glory of *Pyromania*'s multi-platinum success, Joe Elliott's Union Jack shirt became one of metal's most recognizable fashion statements.



The tragic accident suffered by Rick Allen contributed to the four-year gap between the release of *Pyromania* and the band's latest album, *Hysteria*.



Despite all their trials and tribulations, today the Leps are bigger and better than ever. (Left to right): Phil Collen, Steve Clark, Rick Allen, Joe Elliott, Rick Savage.





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Richie and Jon: "Rock and roll is no more violent than the evening news."

TODD KAPLAN

# LIFE AT THE TOP

**Jon And The Boys Continue  
Amazing Streak Of Platinum  
Successes.**

by Barbara Jaeger

48 HIT PARADER

It's hard to imagine Jon Bon Jovi humming the Grateful Dead classic *Truckin'*. But these days it could be his theme song.

Five tractor trailers — in addition to five buses — are hauling Jon, his bandmates and their collection of concert gear — including rainbow-colored Spandex-leather-bandana outfits, a sleek, multi-tiered stage and a couple of video screens (for intimate close-ups of Jon's big blue eyes, and other parts of his cute little bod) — from city to city during Bon Jovi's current nationwide trek.

The band, on its first headlining tour of America, is taking the country by storm. Fans, armed with beach chairs, sleeping bags and blankets, have been known to spend cold nights on mean city streets waiting for tickets to go on sale for Bon Jovi concerts. Not bad for a group that hadn't strummed a guitar or sung a note together until just a few short years ago — and was an opening act until just last year.

Calling from his Southern New Jersey home (sorry girls, Jon made me swear not to reveal the spot where he hangs his trademark cop's cap and shades), Jon attributed the band's current good fortune to a very simple thing. "I think our current success is a testimony to the hard work that goes into our shows. We sweat, we smile. We hope everyone has a good time."

One show where everyone definitely had a good time was



Bon Jovi's homecoming at the Meadowlands Arena. Performing in their home base on New Year's Eve, the New Jersey-based quintet rocked out the old year and rolled in the new one in fine style. A laughing Jon had promised "the greatest carnival the Meadowlands has ever seen." And this 24-year-old heartthrob with the million dollar smile was true to his word.

Before the band hit the stage, clowns, fire-eaters, jugglers and magicians were among the cast of characters who entertained the concert revelers. (Jon said he had wanted, prior to the show, to have the Goodyear Blimp — flashing a New Year's greeting from the band — fly over the arena. And after the concert, he wanted to stage a fireworks display. But both ideas were nixed when he found out the blimp couldn't be rented and public officials wouldn't okay the fireworks, fearing a rash of car accidents by those trying to drive home after the show and watch the fireworks simultaneously.)

Jon did manage, though, to hide a surprise high in the rafters of the arena. When the clock struck midnight, as Jon and company swigged from magnums of champagne, thousands of multi-colored balloons and silver Mylar stars rained down on the 20,000 fans. The biggest and brightest star, though, was up on stage, as Jon led Richie, Alec, Tico, and David through hit after hit.

While the group has used its soft-metal sound to mine a wealth of gold and platinum — albums, that is — Jon still remains "just a guy from Jersey." While he jokingly claimed, "if I knew the reason why we're so successful, I'd bottle it and sell it," he knows who to thank for the band's current good fortune. "It's been the kids who've really done it for us," said Jon. "They were the ones who called up radio stations requesting our music. We weren't getting a lot of airplay until the kids started phoning. And it was the same with our videos. It was the kids' calls to MTV that got our videos the distinction of being the most requested."

When talking about rock and roll, Jon's usual mild tones became impassioned. "Rock and roll has been getting a bad

rap — from Washington, D.C. housewives picking on album covers to parents just thinking kids go to concerts to buy joints and get high," said Jon, who is one of the rockers featured in a series of public-service announcements against drug abuse. "Rock and roll is no more violent than the evening news or more sexual than **Miami Vice**. I don't think the rap it's been getting is fair and that's why I agreed to do the anti-drug spot."

Success apparently hasn't gone to Jon's shaggy head. In 1985, he asked his record company not to present a gold record to the band until their show at the Meadowlands Arena — where Bon Jovi was opening for Ratt — so his family and friends could be there for the occasion. Jon also had kind words for a group they opened for last year.

"38 Special is the classiest band we've ever worked with," said Jon. "When **Slippery When Wet** started doing well, they offered us the option of co-headlining with them if we would stay on the tour. Unfortunately we couldn't because we had a commitment to do a European tour. But the fact that they would offer us that says something about them. We have nothing but the utmost respect for them. In fact, we've taken to calling them the gentlemen of rock and roll."

Jon, along with his cohorts, also believes in giving something back for the good fortune that has come the band's way. He and the band work with Operation Lift-Off, which aids young cancer patients, and Jon has appeared at both Farm Aid shows.

"It's not a question of 'Why get involved in such things?'" said Jon. "It's, 'why not?'"

"Getting up on a stage and singing is what I love to do. If someone asks me to do something as easy as perform to help someone out and my schedule allows it, I'm in."

Of course, these days Jon's schedule is so hectic he jokes, "When this tour ends, I'm going to take up a new hobby — sleeping." But don't believe that for a minute.

Jon's having too much fun to close those big baby blues for long. □



Bon Jovi (left to right): Dave Bryan, Alec John Such, Jon Bon Jovi, Tico Torres, Richie Sambora.



Scott Ian: "The market for the kind of music we play is about to break wide open."



MARK WEISS / MWA

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Joey Belladonna: "We've intentionally stayed away from Black Metal turf."



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# New York Metal Merchants Go For The Throat With *Among The Living*.

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by Andy Secher

*When Anthrax first emerged on the New York power metal scene in 1983, most people's attention was focused on their unusual name (taken from a malignant livestock disease) rather than on their uniquely inspired sound. My, how times have changed. Thanks to the groundbreaking efforts of power pioneers like Metallica and Megadeth, Anthrax now find the whole rock world open for their infestation. Their first major label release, **Among The Living**, has made significant chart inroads, and their world tour has infected metal-mad rockers everywhere with Anthrax's special kind of musical disease. For guitarist Scott Ian, vocalist Joey Belladonna, bassist Frank Bello, guitarist Dan Spitz and drummer Charlie Benante, their success comes as sweet vindication after the years of relative neglect they suffered on the international club circuit. Recently we spoke to the band about their slow but steady integration into the rock mainstream.*

**Hit Parader:** How does it feel to suddenly realize that Anthrax has a shot at big-time success after so many years of struggle?

**Scott Ian:** It feels great. Bands like ours really used to have a fight on their hands just to get heard. But then Metallica came along and opened a lot of doors for people like us and Megadeth, and even Slayer to a certain extent. I think the market for the kind of music we play is going to break wide open. People don't realize that it's not a cult thing. Anthrax play the kind of music that lots of people can get into.

**HP:** Has Anthrax done anything to reach more people — like commercialize your approach a bit?

**Joey Belladonna:** Our new album is a little different from our past ones, but if anything it's harder and louder. We really haven't changed what we're about. We've just defined Anthrax's music in a more clear way.

**SI:** One thing that might make us a bit more commercial than some of the other metal bands around is that in Joey we have a real vocalist. A lot of the other bands — and this isn't really meant as a putdown — tend to want someone who can scream. With Joey we have someone who can sing with the best of 'em, so that allows us to approach our material in a way that other bands can't even consider. Also, we like to change the tempo of the tracks on our albums, which may make our music a little more appealing to a wide audience.

**HP:** It seems that so many power metal

bands — especially Metallica and Slayer — are deadly serious when they play. But you guys seem like you're really having a good time onstage.

**Dan Spitz:** That's really one of the keys to what we do. We're not scared to go crazy onstage and really have fun. Our new stage set has a lot of ramps on it, and we're gonna take our skateboards right onstage and play while we're riding around. It should really be fun, and I think the fans will get off on it too.

**HP:** Do you find it strange that Anthrax has been lumped in with the so-called "Black Metal" bands?

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**"We're not scared to go crazy onstage and really have fun."**

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**SI:** It's ridiculous. We don't have any of that stuff in our music. People like to make something big out of things that really aren't very important. They read messages into everything. We had a song on the last album called *A.I.R.* and everyone was telling us what the initials stood for. We heard some amazingly bizarre things and they were totally wrong. We were supposed to be doing this secret song to Satan — it was insane.

**JB:** We have some mysterious elements in our music, but that's as far as it goes. We've intentionally stayed away from Black Metal turf. It has nothing to do with what Anthrax is about. In fact, a lot of what those guys are doing is the

exact opposite of what we're trying to communicate in our music. Anthrax is about real positive energy. We want people to have fun when they listen to our album or see the show.

**HP:** Anthrax has struggled for recognition in America, yet the band is already quite successful in Europe and Japan. Why did those places pick up on you so quickly?

**JB:** Those countries are just a little more open to new bands. You can go to England, Germany or Japan and play 3,000 seat theaters. Those are the biggest places they have. In the states, the only way to make it is to play the arenas, and we really haven't had the opportunity to do that yet. Metallica showed that power bands can communicate with arena-sized crowds, even without big stage shows.

**HP:** Are you concerned that, as you move on to arenas, the fans who supported you in the clubs will feel left behind?

**SI:** I think our fans want to see us grow and become as big as we can. That way they can say they saw us before we really made it and that they've followed us all the way to the top.

**JB:** Our fans are really unbelievable. There was one night when we walked into our hotel and this girl immediately had an epileptic seizure because she was so excited. Thankfully, she was all right in a little while, but that's how seriously our fans take us.

**HP:** What do you feel makes *Among The Living* a significant album?

**SI:** It just jumps out of the speakers like it's gonna attack you. The record was produced by Eddie Kramer, who's worked with everyone from Jimi Hendrix to Kiss, so he really knows his stuff. He wanted to give us a real '80s sound, but we wanted to keep it more '70s sounding if we could — you know, not that much technology, just a lot of sound coming at you.

**JB:** It's a significant album because it's the one that's gonna make Anthrax very popular everywhere in the world. I don't want to sound like I'm full of shit when I say that because I really mean it. We know it's the best record we've ever done, and we think it's one of the best records ever made by a metal band. All we want is for people to get a chance to hear it. If they do, we know they'll like it as much as we do. □



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# BLACK SABBATH

## Born Again, Again

### British Bashers Rally Once More With **Eternal Idol**.

by Rick Evans

**Black Sabbath certainly have a lot to answer for. After a series of stage and album fiascos, this once proud unit looked as if it were destined for the scrap heap only a short while ago. But with the addition of vocalist Ray Gillen — who makes his album debut on the band's new disc *Eternal Idol* — Sabbath mainstay Tony Iommi has once again breathed life into his sagging forces. Now, with Iommi, Gillen and new bassist Bob Daisley (formerly of Ozzy Osbourne's band) forming the group's creative nucleus, Black Sabbath has truly been born again — again. We hooked up with the charismatic Gillen recently to talk about the band's return to top form.**

**HIT PARADER:** What is the state of mind within Black Sabbath at the present time?

**Ray Gillen:** We're real excited about the way things are going. Tony, in particular, has been revitalized by playing with a bunch of new, young guys, and he says he's having the best time he's had in a long while. We're out to show the people who said some nasty things about Black Sabbath the last time out that we're really strong now. This album, we feel, is really excellent, and we'll take a lot of pleasure from seeing a lot of critics eat their words.

**HP:** The album title, **Eternal Idol**, seems a bit presumptuous, doesn't it?

**RG:** (Laughing) Well, it doesn't really apply to any members of the band. We got the title from a Rodin statue of a naked woman and man where the guy is kneeling with his hands tied behind his back while he's kissing her breast. It's very erotic and very beautiful. It elicits very strong responses in people, and that's exactly what we're trying to do with our music.

**HP:** You joined Sabbath in the midst of their **Seventh Star** tour, when Glenn Hughes was fired. How has it been for you working with such a famous unit?

**RG:** There have been some strange reactions. The other day, a guy heard my name and asked if I was Ian Gillan's son. I thought that was kind of funny. But people have been really nice to me. They're a little skeptical until they hear the album, but after that they realize I belong and that Sabbath is really happening again. Tony's really let me do what I want on the album as far as writing and singing goes, and that's all I can ask.

**HP:** We've heard that Tony can be very difficult to work with in the studio. Is that true?

**RG:** He expects a lot from people, but no more than he expects from himself. Tony's amazing because he still lives for the music. He walks into a room, and the whole Sabbath vibe is there with him. He has an incredible aura, and working with somebody like that is very exciting. He invented the sound that really is heavy metal.

**HP:** You have a new bassist in the group. How did Bob Daisley end up moving from Ozzy to Sabbath?

**RG:** The guy who was in the band, Dave Spitz, is a good friend of mine. In fact, he got me into the group. But when we were recording the album in Montserrat, Switzerland, he was having a number of personal problems, and people told him he should think about going home until he could straighten them out. So Daisley came in — I think he was an old friend of Tony's — and he's been a major help. He's a very gifted songwriter — he wrote virtually all of Ozzy's material — and he really helped me with my songwriting. I'd come up with the concept of a song, write it and give it to him. Then he'd add some things and really polish it up. I hope he decides to go on the road with us, but we're not sure about that at the moment.

**HP:** Speaking of the road, are there any touring plans at this time?

**RG:** We'll be going out soon, that's certain. I think people will be a little surprised with our show, because we're cutting back on the theatrics this time. We're going back to the old Sabbath style — just having stacks of amps and the instruments onstage. That'll put the focus on the music, which is where it should be.

**HP:** But it will also put the focus squarely on your shoulders.

**RG:** That's cool; I'm ready for it. I've adapted to stage work with Sabbath real well. The last tour really helped get me ready. There was one show in Britain which really made me grow up. Here I was, this young American onstage in England with one of that country's legendary bands. And one kid in the audience threw a monster-sized hero sandwich at me as soon as I started to sing. I grabbed it right before it hit me in the face, took a bite out of it and threw it back at him. After that, the crowd was really behind me.

**HP:** You said that you grew up a lot on tour last year, but you were in the recording studio for the first time with **Eternal Idol**; right?

**RG:** Yeah, it was something I had dreamed of doing all my life. I wanted to keep singing all the time. The first few days I might have gotten a little carried away, but then I got used to it and things went great.

**HP:** Do you have a song you're particularly proud of on the album?

**RG:** I really like *The Shining*. I read Stephen King's book of that name a while ago, and it made a big impression on me. When I started working on material for the album, that was one of the topics that stayed in my mind. I like the music on that song; I like the lyrics. And quite honestly, I think I sing the hell out of it.

**HP:** So how does it feel to be young, talented and the lead vocalist in Black Sabbath?

**RG:** It really feels great. But I'm not out for personal applause. I want people to recognize this album as a great Black Sabbath record. I want them to say that Tony Iommi was right to keep the band going. I'm determined to make that happen. □



# Rindie REVIEWS

by Andy Secher

RATING SYSTEM: \*\*\*\*\* = excellent, \*\*\*\* = very good, \*\*\* = good, \*\* = fair, \* = poor.

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## White Tiger White Tiger

Remember Mark St. John, the guitarist who appeared on Kiss' *Animalize* LP until a rare hand disorder forced him out of the band? Remember David Donato, the singer who made the briefest of appearances as Black Sabbath's vocalist before personality conflicts knocked him out of the group? Well, the pair of rockers have joined forces in the band White Tiger, a fine display of metal dynamite with all the criteria for big league success. Such songs as *Rock Warriors* and *Still Standing Strong* show White Tiger to be a band destined for recognition in the months ahead.

Rating: \*\*\*\*

## Destruction Eternal Devastation

"Nasty", "loud" and "dangerous" all describe the music of Destruction, a power trio who put the pedal to the metal on their latest vinyl venture, *Eternal Devastation*. Rallying around a sound that is designed to instantly turn stereo speakers into piles of rubble, cuts like *Curse Of The Gods*, *Life Without Sense* and *United By Hatred* display a single-minded musical vision that is downright scary in its intensity. No, this isn't the kind of stuff you want to use as background music during your next romantic interlude, but if you need a touch of pure metal mayhem in your life, check out *Eternal Devastation*.

Rating: \*\*\*

## Obsession Scarred For Life

In today's power metal world it often seems that musical dexterity is secondary to a band's level of intensity. In the case of Obsession, however, the band's metal attack effectively counterbalances with the slashing guitar duets of Bruce Vitale and Art Maco. The results, as shown on the band's latest LP, *Scarred For Life*, possess a surprising degree of musical substance as well as the standard sonic overkill. Tracks like *Losing My Mind* and *Taking Your Chances* prove Obsession to be a band with a bit more imagination and talent than the standard hell-bent-for-metal rockers.

Rating: \*\*\*

## Hirax Raging Violence

The once huge chasm between hard-core punk and heavy metal has closed noticeably in recent years with the advent of speed metal — a sort of bastardized hybrid of the two forms. One of this unique amalgam's most noteworthy practitioners is Hirax, a West Coast quartet who play with such power and savagery one is tempted to turn their turntable to a slower speed. Though these guys are definitely an acquired taste at best, there's no denying that songs like *Blitzkrieg Air Attack* pack the wallop of a Mike Tyson left hook.

Rating: \*\*

## Killer Dwarfs Stand Tall

The Killer Dwarfs have been struggling on the Canadian club scene for the last five years. But with the release of their latest LP, *Stand Tall*, and the success of their video for *Keep The Spirit Alive* (which has been popping up on MTV with amazing frequency), the Dwarfs look like they may be on the verge of something big. Judging from the other tracks on the album, most notably *Human Survival* and *Borderline*, the Dwarfs have a knack for writing infectious pop/metal rockers and delivering them with maximum impact.

Rating: \*\*\*\* □



Killer Dwarfs: Short in stature, big in talent.



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# EUROPE

## No Swedish Meatballs

Scandinavian Quintet Reach American Shores After Lengthy Delay.

by James Curtis

Europe is one band that's always believed in doing things their own way. While most hard rock groups would covet the opportunity to tour the United States as soon as their album reached the American charts, this Swedish quintet decided to wait nearly a year after the release of their LP, **The Final Countdown**, to hit Stateside concert stages. But moving to the beat of a different drummer comes very naturally to vocalist Joey Tempest, keyboardist Mic Michaeli, drummer Ian Haugland, bassist John Leven and new guitarist Kee Marcello. After all, hailing from Sweden gives this melodic metal unit a unique perspective on the rock and roll scene.

"We became big stars at home about six months after we had gotten together," Tempest stated with a grin. "That may seem hard to believe to people who live in a country the size of the United States. But Sweden isn't a very big place. After you've played Stockholm, and people get to know who you are, you can become national heroes very quickly. But it was never our immediate goal to become stars in England and America. At first we were very happy being famous at home. We've gradually broadened our horizons over the last year, and now it seems like people everywhere are very ready to accept us."

Europe's Stateside success story is one of those fairytales that seem better suited to a Hollywood film saga. Released with virtually no fanfare, **The Final Countdown** failed to even register in the top 200 of the

*Billboard* charts for the first three months of its existence. Usually such a fate spells disaster for a young hard rock band, but just as Europe's American record label — and virtually everyone else — was about to write off this good-looking fivesome, their video clip for the LP's title cut was discovered by MTV. Soon the song's lush keyboard textures and strident guitar chords were bombarding American rock fans with amazing frequency. Seemingly overnight Europe was transformed from a band on the verge of U.S. obscurity into a hot international property.

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*"We sometimes wonder what are the priorities of American rock bands."*

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"I'm not surprised by our success," Tempest stated. "We play a very traditional kind of rock music — the kind of music that bands like UFO, Deep Purple and Thin Lizzy first made popular. It is very European in its sound which is one of the reasons we call ourselves Europe. We've always been very proud of our heritage. As far as MTV is concerned, we all felt it was only a matter of time before they started playing our clip. Our look and sound is very different from much of what they play, especially the videos of American hard rock bands. We're not into wearing makeup and putting on a circus-like show. With us the music is the most important thing, and that's what people evidently liked when they saw our video.

"I don't mean to put American hard rock bands

down," he added diplomatically. "They have very different influences than us, and they're very good at what they do. It's just that we sometimes wonder what their priorities are. They seem more concerned with having fun than making great music. We like having a good time too, but everything we do in life plays a secondary role to the music we make."

Europe's attitude towards American rock — or at least American rock bands — is one of the reasons for the band's late entry into the U.S. touring derby. Tempest and the boys wanted to make sure

the road."

As Europe prepares for their first U.S. tour, they've had to break in new guitarist Kee Marcello, who replaced John Norum four months ago. It seems that Norum felt Europe had become too much of a pop band and set out on his own to become a metal guitar virtuoso like countryman Yngwie Malmsteen. While Norum's unexpected departure forced the band to come off the tour trail for a few weeks in order to find a replacement, once Marcello came aboard, the band quickly hit high gear.

"When there is a disruptive element in a band it can be very dangerous," Tempest stated, "John was a good friend who we'd known for a long time, but we knew he felt the need to explore a different musical direction. We were hoping that he would wait at least until after we had finished touring in support of **The Final Countdown**. It seemed logical to us that if he waited, things would go more smoothly for everyone. But he was determined to make a move.

"We knew Kee for a while, and when he stepped in, things just seemed to click right away," Joey added. "Europe is a band where keyboards and guitars share the spotlight instrumentally, but all our members have a chance at the spotlight. Kee understands that. He brings many good qualities into the band, and we're very happy to have him aboard. We all want to work together to make Europe one of the most popular bands in the world. We are a team, and when we're all pulling together, nothing can stop us." □

they had just the right tour before they launched the American leg of their world conquest.

"Touring in America is an amazing commitment in terms of time and energy," Joey said. "We've been able to become popular in places like Japan and Germany by touring there for a few weeks. When a band starts planning an American tour, they know the next four or five months of their lives are going to be spent there. When you're having success in other countries, it's hard to sacrifice everything else in order to concentrate just on America. Now we feel we are ready to do just that. We will be touring with a band who share a similar background and understanding of America. Hopefully they will also tell us a few secrets of how to survive all the travel and all the bad food one has to eat on





Europe's Ian Haugland and Joey Tempest



# LED ZEPPELIN

# To Be

# Or Not To Be!

## Jimmy Page Solo Project Ignites Talk Of Band Reformation.

by **Winston Cummings**

Led Zeppelin is a band that simply will not die — thank goodness. Now, more than a decade after the band's last

U.S. tour and seven years since they called it a day following the tragic death of drummer John "Bonzo" Bonham, the mighty Zeppelin continues to be the center of more contro-

versy, rumor and speculation than any other band in rock. Though the reunion fires of last spring had cooled noticeably by the end of 1986, the release of Jimmy Page's new

two-record set, has started new stories of the Zep flying high again.

"It has been discussed," Zep bassist John Paul Jones stated. "It was fun getting together with Jimmy again on his album, and just being in the same studio with Robert is an amazing experience. He's such a craftsman, yet someone with so much personal charm and charisma. It's impossible to say where we might be in the months ahead. Robert is still very much committed to his own career, though he's been struggling to get a band together. But as long as the idea of working together again has been discussed, it is a possibility."

While Plant's career decisions will weigh heavily on proposed Zep reunion, such an event actually happening rests more on the shoulders of that old guitar maestro, James Patrick Page. After all, it was Page who was able to draw his old mates together with just a few well-placed phone calls when he needed help in completing his first solo effort. It now appears that Page's most recent venture, *The Firm*, is a thing of the past, with that band's vocalist, Paul Rodgers, having recently completed a solo album of his own. So for Page the future is a question mark. Having finally gotten back into rock and roll full-throttle after his four-year hiatus following the end of Zeppelin, Page has no intention of losing his momentum.

"The future is always a mystery," the always-confounding Page told a British



EBET ROBERTS

Robert Plant: Will he terminate his solo career to rejoin Zeppelin?



journalist recently. "Perhaps it is best not to know where our fates lie. What will come next is always exciting because it is part of the unknown. That's what makes it so appealing to me. I have no desire to experience anything if that excitement is not present."

While Page's words shed little light on whether or not he plans to unfurl the Zep banner once again, the timing would seem perfect for such a venture. With many of the band's contemporaries — most notably Deep Purple and Black Sabbath — having launched successful comebacks of their own, is there any doubt that a Led Zeppelin reunion would rank as the biggest musical event of 1987? Those close to the band know that the former Zep members are extremely aware of their continued position in the rock hierarchy.

"I think they would like to try something again," a spokesperson for the band's record label stated. "But what worries them is that people will inevitably read so much into it. If they felt they could go into the studio or onstage and just have fun, I think they'd do it in a minute. But with the spectre of their past accomplishments always being shoved in their faces, they're a little scared that whatever they might try would be compared unfavorably to their past."

In fact, it was just such a worry that supposedly put an end — at least temporarily — to last year's reunion talks. It seems that the band's members had gathered in London to bash around a few ideas over a year ago, when they were still basking in the thrill of their onstage reunion at 1985's **Live Aid** benefit. After a number of jam sessions, serious talk about a Led Zeppelin recording project began. Some material was supposedly written and recorded, but Plant, in particular, felt the new songs didn't live up to the band's glorious past.

According to those close to the scene, Plant was also a bit concerned about Page's health. Though the guitarist had proven his mettle by touring the world with The Firm, Plant still believed Page's fondness for the rock and roll

lifestyle made any new Zeppelin project too unpredictable. But in recent months, especially during the recording of the new solo LP, Page has been on something of a health kick, giving Plant hope that his longtime friend may have at least stabilized his roller coaster existence.

"Jimmy. Ah Jimmy," Plant said with a smile. "He is an amazing man — so clever and full of ideas. Working with him always brings out the best in those around him. That's a special quality he has. He's a tireless worker in the studio and he makes you as committed as he is."

Of course, one question that hangs over any proposed Zeppelin reunion is who would play drums for the band? Perhaps the question

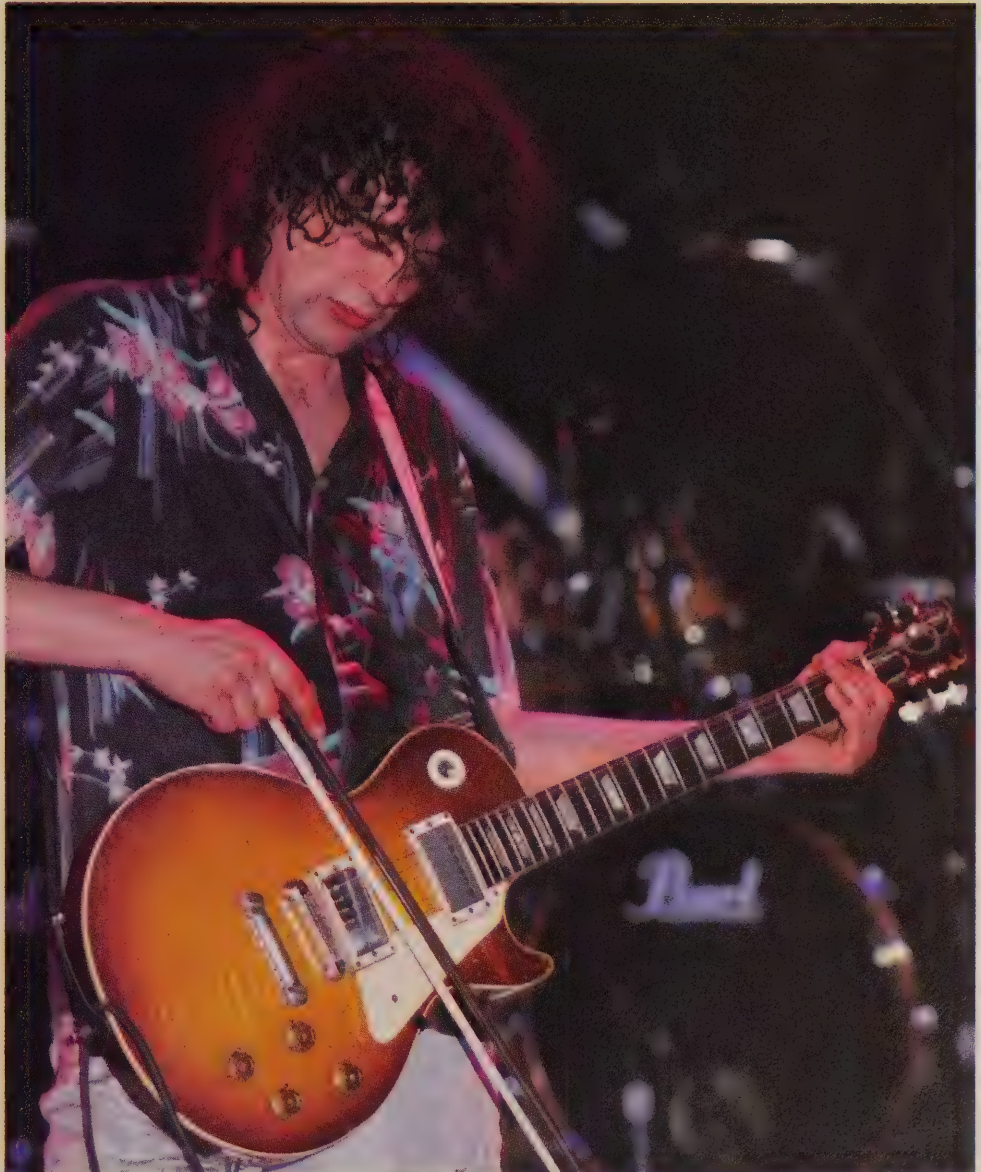
should be, can *anyone* fill the massive shoes left behind by John Bonham? At one point last year the answer seemed to be Tony Thompson, the powerhouse stick man who joined the band onstage at **Live Aid**. Thompson was even quoted as saying he had sat in on the Zeppelin jam sessions in England and that doing so was the thrill of his life. "I remember sneaking over the fence in Central Park to watch Led Zeppelin a long time ago," said Thompson.

Now, however, it appears that the answer to the Zeppelin drumming riddle may lie much closer to home. Jason Bonham, John's son, established himself as one of England's premier young bashers during his stint with Virginia Wolf. In fact, Jimmy Page

himself invited Jason's band to open for The Firm during that group's last U.S. tour. Jason, who makes an appearance on Page's new solo set, spoke with unbridled youthful passion about the chance to take his father's place drumming for the incomparable Led Zeppelin.

"They were the best band ever," he explained. "I've known everyone in the band since I was a baby, so they're all like uncles to me. I always welcome the chance to see them, and the opportunity to play with them — even if it's just jamming — is always great. I guess I've always had the dream of playing with Led Zeppelin. Who knows, maybe it will happen." □

ROSS MARINO



Jimmy Page: "The future is always a mystery."



David Lee Roth





# David Lee Roth

by Rob Andrews

satisfaction guaranteed

## As First Solo Tour Grinds To A Halt, Diamond Dave Reflects On His Accomplishments.

*His first solo tour is finally drawing to a close after nine months of winding its way around the globe, but David Lee Roth remains as frisky as a newborn colt. Nothing ever seems to tire Diamond Dave — especially playing rock and roll. Aided by bandmates Billy Sheehan, Gregg Bissonette and Steve Vai, Uncle Dave had transformed the last 12 months into a personal tour-de-force by successfully answering his detractors and proving his commercial viability. With his LP, **Eat 'Em And Smile**, selling over a million copies, and his international tour grossing an estimated \$12 million, it certainly has been a banner year for DLR. So let's take a few minutes and visit Mr. Roth as he winds up his latest rock and roll adventure.*

**Hit Parader:** How satisfying has your success during the last year been to you?

**David Lee Roth:** I've always given music fans a lot of credit. I think most of the people who followed my career over the years could see through a lot of the things that were being said about me before this album came out. They knew I hadn't turned my back on rock and roll, as certain people had said. So while I never take fans for granted, I think I would have been more surprised if they hadn't supported me than if they did.

**HP:** It seemed that the longer you stayed on the road, the bigger the role your band played in your stage presentation. Was that the plan all along?

**DLR:** When you have people like Bad Billy Sheehan and Stevie Vai in your band, you have to give them the space they deserve. They're great musicians and if I didn't give them the time to shine, I'd be doing them and the fans a big disservice. I get just as big a kick out of watching them and listening to them as the fans do. I never know what they're gonna come up with.

**HP:** Were there any surprises on tour for you this time? After all, this was the first time you were the man in charge.

**"If anyone wants to have a feud that's fine — just leave me out of it."**

**DLR:** Well, let's just say that I always had a lot to say about what was going on onstage — even in Van Halen. Maybe they wouldn't want to admit that, but if you look at Van Halen's old stage shows, compare it to what I'm doing today and what they're doing today, I think a lot of stuff comes into focus. I don't think I really did anything new this time. I had done it all before — only more people noticed this time.

**HP:** Do you feel you've finally overcome the "life after Van Halen" question?

**DLR:** In my mind that never was a question. I knew what I wanted to do, so I went out and did it. Things have gone more or less the way I figured they would. As far as the way other people look at it, I don't care what they think, to be perfectly honest. If they still want to have a feud raging between me and Van Halen, that's fine — just leave me out of it. (Laughs)

**HP:** What's been the biggest differ-

ence working with your current band compared to Van Halen?

**DLR:** It's nice to work with people who are real enthusiastic. These guys really push me and make me work that much harder. I think Stevie's proven that if you want to talk about the fastest guitarist in the world, you have to learn to spell V-A-I.

**HP:** Has there been one single highlight on this tour for you?

**DLR:** It's hard to say there was one single highlight, but the feeling I get night after night, having the audience go crazy as we go onstage is just unbelievable. I can live on that kind of reaction alone — forget about food or water. That's what makes touring fun. I guess early in the tour, when I still had a few questions in my head about how we'd be accepted, that reaction was the greatest thrill of my life.

**HP:** Let's talk about your videos for a minute. You released three from **Eat 'Em And Smile** — *Yankee Rose*, *Going Crazy* and *That's Life*. Do you get as much pleasure out of making videos as you do recording and touring?

**DLR:** Well, I've never particularly enjoyed recording, so I probably like making videos more than that. We only make albums to give us an excuse to go on the road. I would have to say that touring is my favorite thing, then making videos, then recording. There's a lot of planning and work that goes into making the videos, but my partner Pete Angelus, helps a lot with those plans, so I can have fun making 'em.

**HP:** Do you still have the desire to act?

**DLR:** I never said I wanted to be an actor. Maybe I want to be the director, but acting is something else again. I still would like to do a movie, but after some of the problems I had last time, I think I'll stick to music for the time being. I'll never get away from music — that's what I love. If we ever did get around to making a movie, it would be as part of a new music project.

**HP:** Do you have any regrets over anything that's happened over the last year?

**DLR:** At one point I did feel bad about some of the things I was reading, where Edward Van Halen was saying that the shows Van Halen put on during my last tour with them weren't any good. He made it sound like we were taking advantage of the fans. I thought we were making good music and making a lot of people happy. But that's all in the past. I don't hold any grudges against Van Halen for what they said. They've had a good year and so have I. There's no point in regretting anything when there are so many great things going on. □



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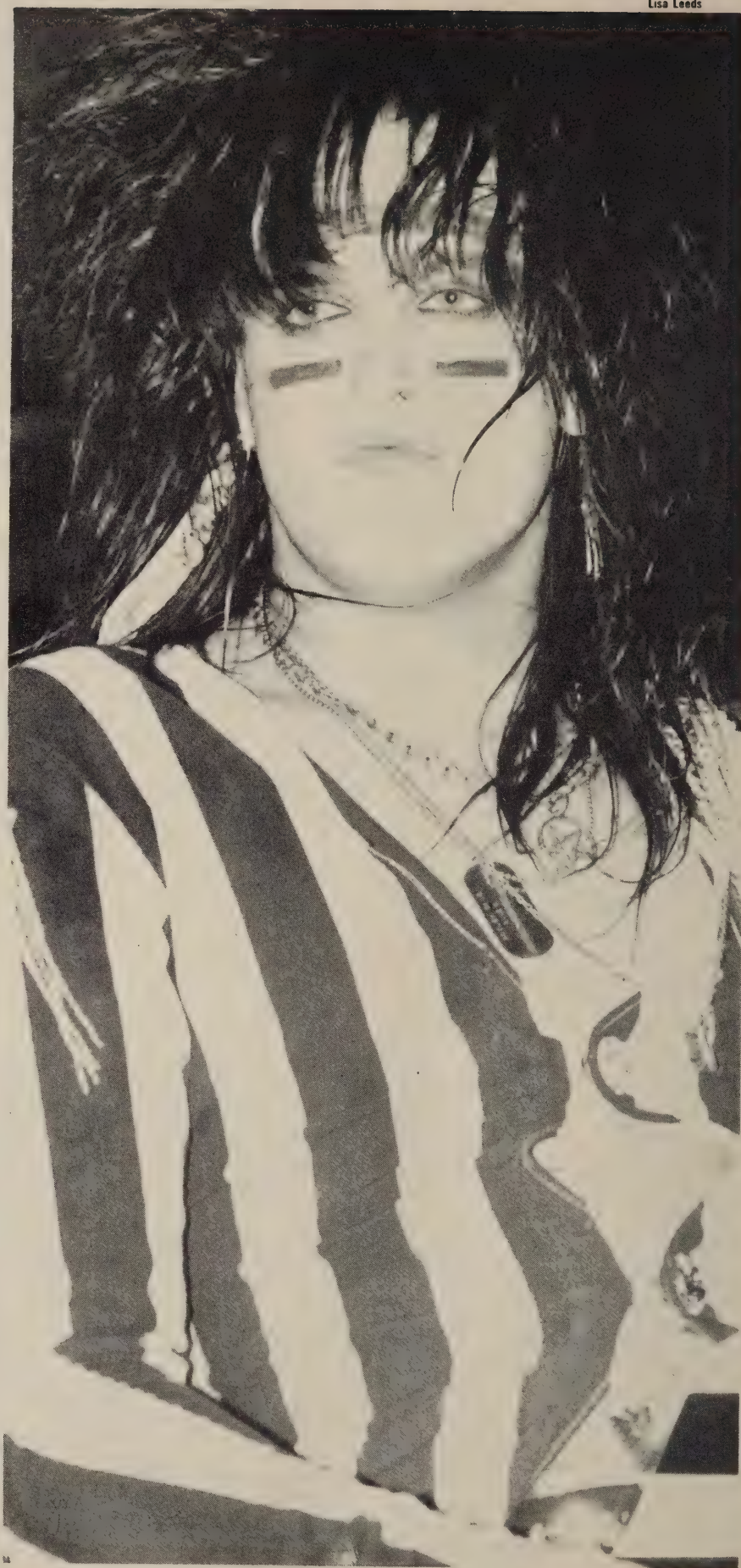
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NANCY WILSON  
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JOHN BARRY**

*You've been taken by the city  
The oldest story in the world*

*You come for the gold  
And end up bought and sold.*

*You can't seem to make no  
difference  
With all the lies that you been  
told  
What you don't know is  
You're the best man in the  
world.*

*There's more than meets the eye  
There's so much you don't see  
Like the power of your heart  
Driving your destiny  
Magic takes what she deserves  
A lesser heart would lose its*

*nerve.*

*You've been taken by the city  
But you've done better than you  
know  
You're part of the sky  
You're part of the street  
You've got the talent to satisfy  
me  
What you don't know is  
You're the best man in the  
world  
Best man in the world  
Best man in the world.*

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## JUST ONE NIGHT

As recorded by Triumph

**ERIC MARTIN  
TONY FANUCCHI  
NEIL SCHON**

*I've always wondered  
What it would be like  
Just you and me baby  
Nothin' else.*

*We meet again  
Both of us by circumstance  
Stay with me  
We might never get this chance*

*to.*

*Hold on to love  
Just one night  
Don't try to fight about it  
Take me I'm yours  
Just one night.*

*I'm right about it  
Don't be alone  
Don't think of what  
We could have had  
You'll wonder why  
You ever let this moment pass  
You can't deny  
We see it in each other's eyes  
Close the door*

*Leave my empty world outside  
to.  
(Repeat chorus)*

*I, I, I  
I, I, I  
We might never  
Get this chance  
Hold on to love  
Just one night  
Don't try to fight about it  
Take me I'm yours  
For just one night.*

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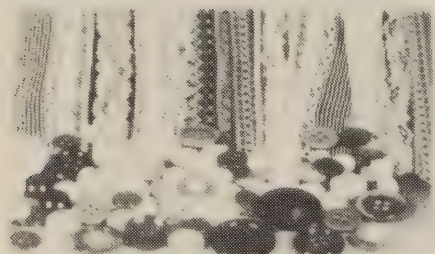
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## CAUGHT SOMEWHERE IN TIME

As recorded by Iron Maiden

STEVE HARRIS

*If you had the time to lose  
An open mind and time to choose  
Would you care to take a look  
Or can you read me like a book.*

Time  
*Is always on my side*  
Time  
*Is always on my side.*

*Can I tempt you come with me  
Be devil may care fulfill your dream  
If I said I'd take you there  
Would you go would you be scared.*

Time  
*Is always on my side*  
Time  
*Is always on my side.*

*Don't be afraid you're safe with me  
Safe as any soul can be  
Honestly just let yourself go.*

*Caught somewhere in time  
Caught somewhere in time  
Caught somewhere in time oh,  
oh.*  
(Repeat)

*Like a wolf in sheep's clothing  
You try to hide your deepest sins  
Of all the things that you've done wrong  
And I know where you belong.*

Time  
*Is always on my side*  
Time  
*Is always on my side.*

*Make you an offer you can't refuse  
You've only got your soul to lose  
Eternally let yourself go.*

*Caught somewhere in time  
Caught somewhere in time  
Caught somewhere in time  
Caught now in two minds.*

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## NOBODY'S FOOL

As recorded by Cinderella

**TOM KEIFER**

*I count the falling tears  
They fall before my eyes  
Seems like a thousand years  
Since we broke the ties.*

*I call you on the phone  
But never get a rise  
So sit there all alone  
With tired weary eyes.*

*I'm not your fool  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool)  
Never again no, no.*

*You take your road I'll take  
mine  
The paths have both been  
beaten  
Searchin' for a change of pace  
Love needs to be sweetened  
I strain my heart  
Just to make a dime  
With that dime I bought your  
love  
But now I've changed my mind.*

*I'm not your fool  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool)  
Never again no, no  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool).*

*I count the falling tears  
They fall before my eyes  
Seemed like a thousand years  
Since we broke the ties.*

*I'm not your fool  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool)  
I'm no fool  
(Nobody's fool, nobody's fool).*

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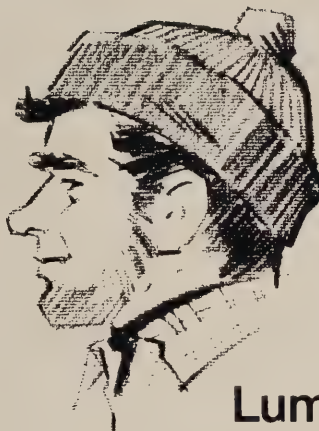
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JOAN JETT  
KENNY LAGUNA

*I've been knocking the walls  
down  
Trying to get to you  
And I won't wait forever  
You gotta let me through  
Well I've been diplomatic  
But I don't know what for  
You hurt me just watch me  
'Cause I won't take no more.*

*This means war  
And you will see it's senseless  
This means war  
And you will be defenseless  
'Cause you can't win this war.*

*There will be no replacements  
You'd better get your gun  
Because I'm comin' after you  
For everything you've done  
And then when you are  
captured*

*It won't be like before  
You cheat me deceive me  
But this is what's in store.*

*This means war  
And you will see it's senseless  
This means war  
And you will be defenseless  
'Cause you can't win this war.*

*You avoid reality in the calm  
before the storm  
It hurts me so to fight with you  
But since you locked the door.*

*This means war  
And you will see it's senseless  
This means war  
And you will be defenseless  
'Cause you can't win this war.*

*Oh you'll never win this war  
No you won't win this war.*

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## CALL OF THE WILD

As recorded by Deep Purple

**BLACKMORE  
GILLAN  
GLOVER  
LORD**

Operator I'm looking for a girl  
You've got to help me get  
through  
I don't know much about her  
So I'm relying on you  
She got rhythm but no sense of  
timing  
She likes living but she's got no  
address  
Operator you've got to get me  
out of this mess  
Let me tell you about her.

She ain't got a face  
She ain't got a name  
She ain't got a leg to stand upon  
She's out of touch  
But not out of mind  
And I've got to see again that  
gypsy child  
Operator this is the call of the  
wild.

She's a hitchhiker never gets a  
ride  
But you can bet she's on time  
She's always around but so  
hard to find  
She causes trouble she never  
takes offense  
Dirty mind a heart of gold  
Operator don't you put me on  
hold.

She ain't got a face  
She ain't got a name  
She ain't got a leg to stand upon  
She's out of touch  
But not out of mind  
And I've got to see again that  
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Operator this is the call of the  
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Goes out tonight  
Yes a red hot love  
On a red stop light.*

*I see a scene so cold  
It echoes in blue  
Oh those twisting tongues  
They are after you.*

*Wop bop a lu bop  
Son you gotta move up  
Flip flop fly  
Lawdy Miss Clawdy  
Ooh what a story  
Dreams to buy  
Don't need a knife to violate my  
life  
It's all so insane  
When the other man has none  
You don't need a gun  
Yes a Russian roulette no fun  
I don't need a gun  
I just need someone  
I don't need a gun.*

*Blood red lights a domination  
street  
Just need your love  
And I feel that heat  
Or you can drive me through  
That red stop light  
With a whiplash smile.*

*Wop bop a lu bop  
Yeah I got to move up  
Flip flop fly  
Lord ooh what a story  
Gold to buy  
Don't need a knife to violate my  
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It's all insane  
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Yes a Russian roulette no fun  
You don't need a gun  
Just need someone  
I won't need a gun oh yeah.*

*You will always be crying  
Oh you will always be dying  
Oh you will always be dying.*

*Elvis a fight the dying light  
Johnny Ray he's always crying  
Gene Vincent he cried who  
slapped John.*

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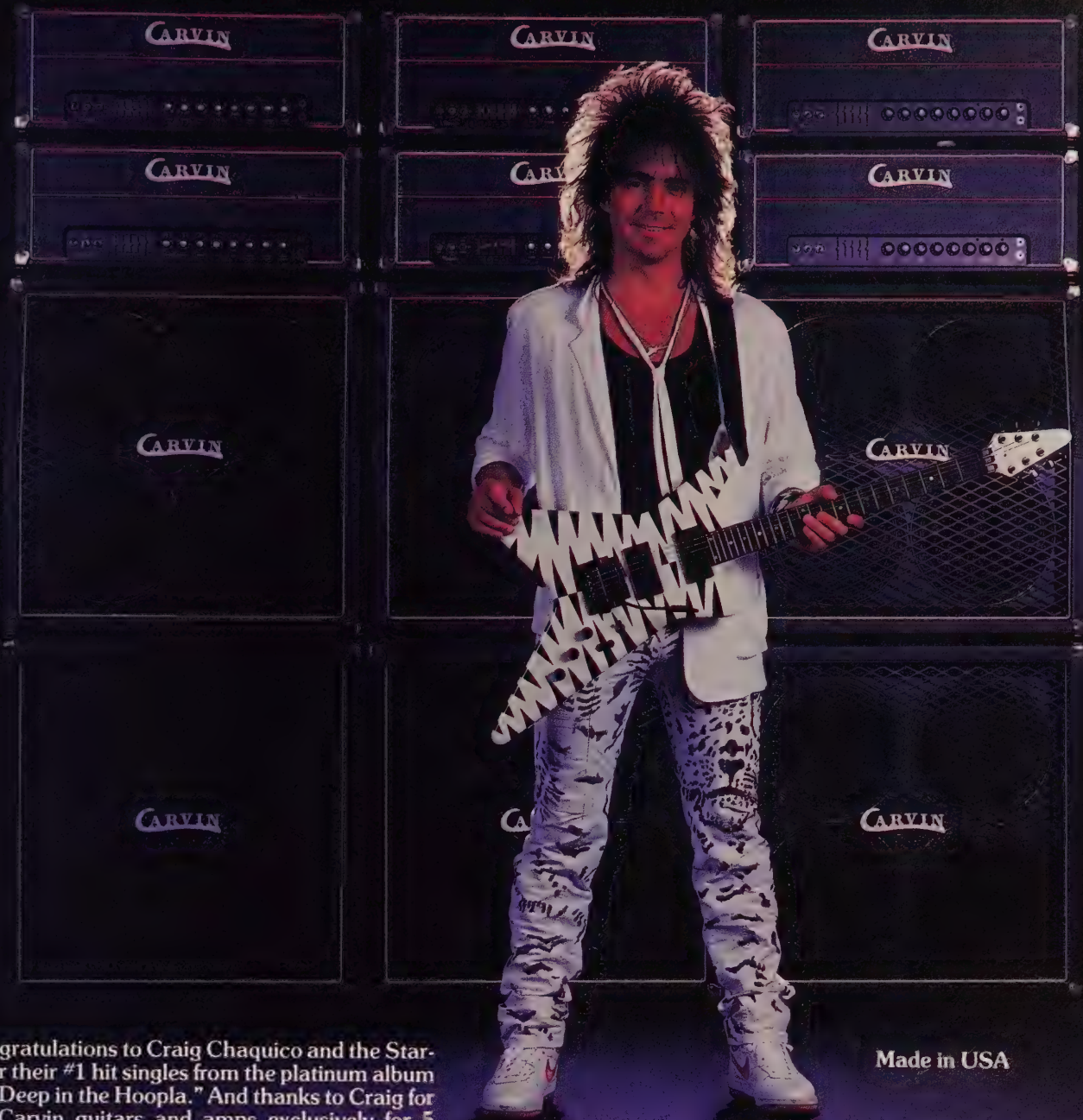
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# INSTRUMENTALLY speaking

Todd Kaplan



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Jodi Beth Summers



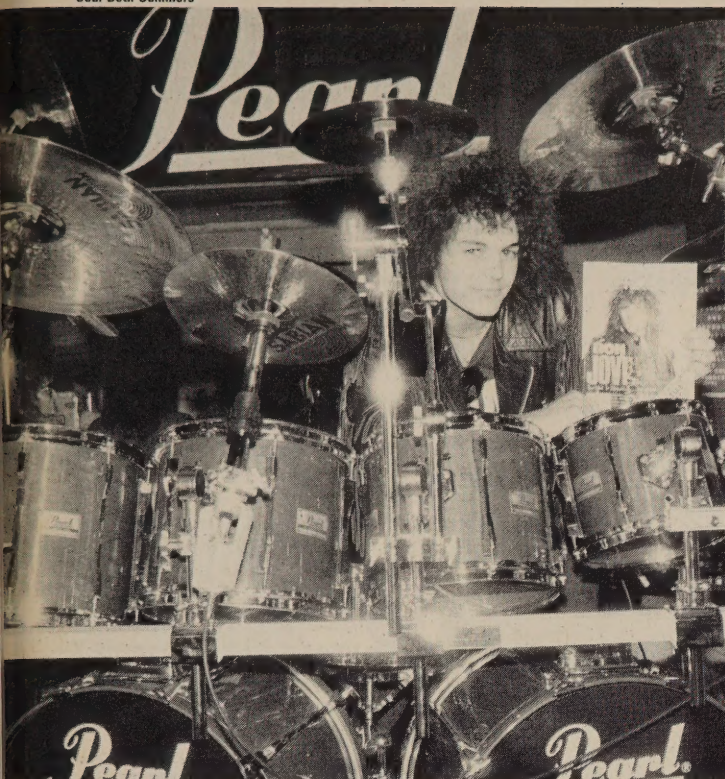
Keel's Brian Jay and Mark Ferrari swear by their Peavey amps.

Todd Kaplan



Motley Crue's Mick Mars never goes anywhere without his customized Kramer. Hey guys, when are you gonna throw some ad business our way?

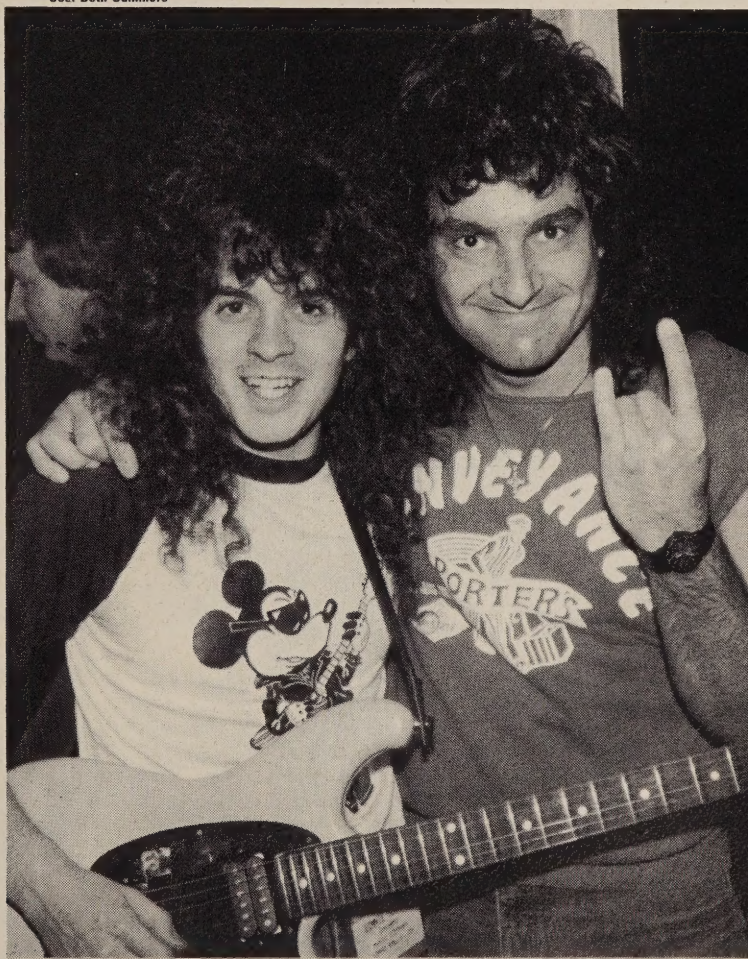




Cinderella's Fred Coury and Motley Crue's Tommy Lee both play and endorse Pearl drums.



Noted guitarist Arlen Roth is the man behind the *Hot Licks* tape series.



Vinnie Moore (on the left, with Dio drummer Vinny Appice) endorses Ibanez guitars.



# BEHIND THE LINES

## The Backstage Boss Returns With The Inside Scoop On Metal Poop.

by **Adrienne Stone**

Hey rockers and rockettes! You asked for it and you got it — so we (and, of course that is the royal “we,” darlings) are back by popular demand with all the news from behind the ever-elusive backstage doors ...

So, let's see ... what to tell you first? Well, the most exciting news to pass our way recently is the return of ex-Kiss guitarist Ace Frehley to the hard rock world. With the debut Frehley's Comet LP due out any day now, the man's got a lot to celebrate. Which is probably why we've been bumping into him at every New York City nightspot.

At a recent David Lee Roth show at the neighboring New Jersey Meadowlands, Ace was among the post-concert partiers. Showing off his newly svelte form, he happily boasted, “Look how slim I'm getting. I'm down to 165 pounds!” Turning sideways, he offered admirers a close-up view of his leather-draped bod. How'd he shed the excess post-Kiss pounds (and there were plenty to lose)? “I've been working out,” he

confided, adding, “I'm totally ‘clean’ now. I'm tired of messing up my body.” So even though he dangerously wielded a cigarette, nearly putting out his date's eyes in the process, nicotine was the only foreign substance in his bloodstream that night. We're awfully proud of him — and we told him so, too.

Also present that night were several members of Iron Maiden — Steve Harris, Adrian Smith, Dave Murray and his lovely wife, Tamar. Not since Valerie got hitched to Eddie have we seen a married couple look so alike. When Dave and Tamar stood together, we were so convinced we were seeing double, we nearly ditched our drink! The Maiden bunch's presence there was a return favor for Dave's visit to their show in Connecticut a few eves earlier....

...Speaking of which, at Maiden's extravaganza performance at Philadelphia's Spectrum, an after show presentation was made to the Brit Boys. An entire wall full of platinum discs was awarded to the happy quintet as photographers snapped up shots of the smiling lads. Members of Big Apple thrash band

Anthrax looked on between bites from the buffet chow being offered.

\*\*\*\*\*

The scene was considerably more chaotic at the WASP show at New York's Ritz theatre. Plenty of rock celebs circulated in the upstairs balcony. Everyone from the aforementioned Space Ace Frehley to the exotically attractive all-girl Poison Dollies foursome to members of Plasmatic offshoot unit King Flux. WASP leader Blackie Lawless, who's undergone a rigorous fitness regimen to tone his 6'4" build into a sinewy mass of muscle, did his best as both band and “electric circus” ringleader. Yet, it was daffodil-blond bassist Johnny Rod who stole the show. “He's incredibly smart, but he's a psychopath!” says Blackie of his newest bandmate. Judging by the way he threw his body around the stage with utter abandon and nary a thought to the welfare of his bass after several wild swings of the instrument, I'd say I believe Mr. Lawless.

...and from gossip headquarters...a certain “gigolo” about town confessed recently that his newest opening act, a five-piece West Coast group, “sure beats having a bunch of glam rock rip-off artists on the bill.” Like Dave's never “borrowed” any ideas from anyone before, right?

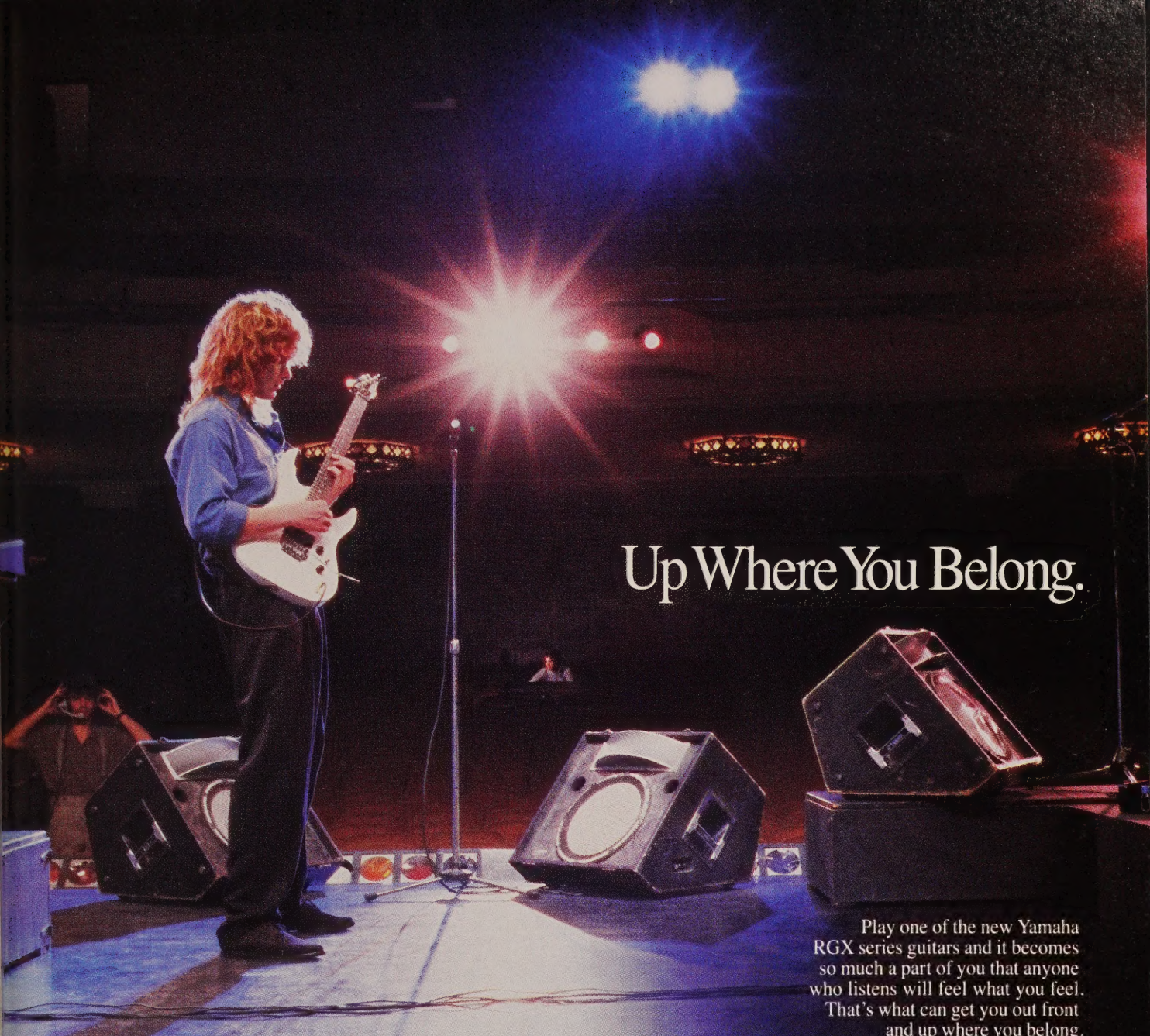
\*\*\*\*\*

Gotta go now...time to stalk some hot news for next month. Hey, is that Vince Neil hanging out at the Rainbow? Hmmm...‘scuse me while I find out...□



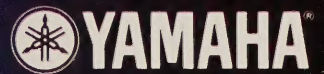
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# EVER WISH YOU COULD PLAY TWO GUITARS AT THE SAME TIME?

You can. With an FX 35 Octopus from DOD.

With a touch of the pedal, Octopus generates a signal a full octave below the input signal. So you can play a bass line on your own guitar. "Accompany" yourself.

Or just wail away with a fatter, fuller sound.

Like every product in our line, the FX 35 Octopus is designed and crafted to play cleaner and last longer than any other pedal you can buy.

Check out the Octopus and the entire FX line from DOD.

**DOD**

Manufactured in the  
U.S.A. with an exclusive  
3-year warranty.

